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# MUSICAL AMERICA

## San Francisco Opera Opens With *La Traviata*

Albanese, Peerce and Warren Sing Leads—Gaetano Merola Feted—Romeo and Juliet, Don Giovanni, Butterfly, Faust Billed

By MARJORY M. FISHER

SAN FRANCISCO

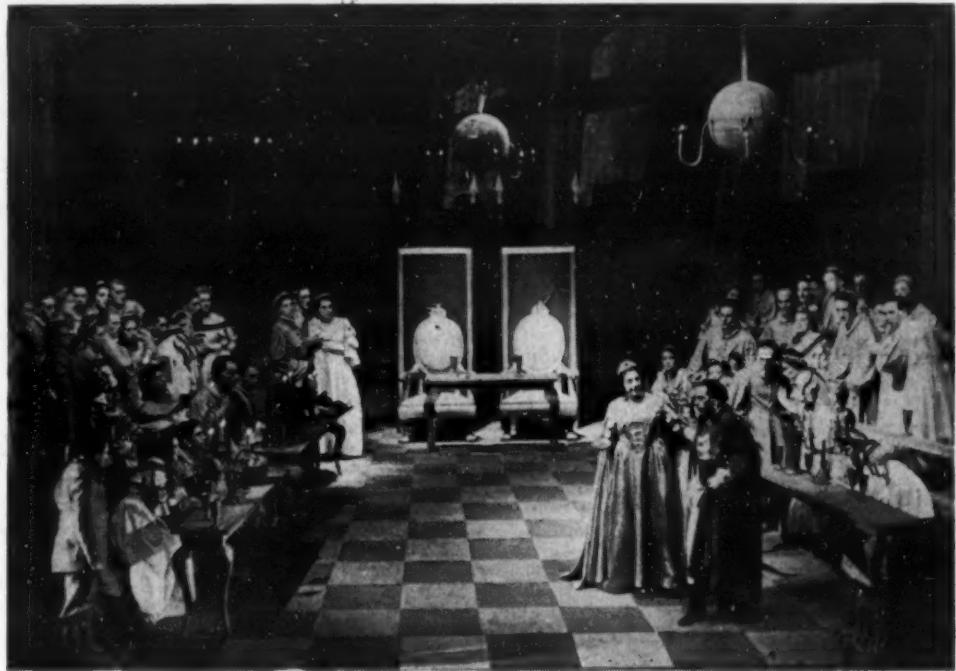
WITH opening night tickets selling for as high a bonus as \$100 per pair, and more offers of \$20 per seat than any agency could supply, San Francisco's 25th annual opera season opened Sept. 16 with a performance of *La Traviata*. But the unprecedented demand for tickets was not brought about by the opera or the excellent cast. They could be heard with much less effort later in the season. But since Society with a capital S was co-star, and it was the first time since 1941 that an unlimited amount of glamorous attire was available at any price, it was anticipated that the audience show might exceed the stage show in brilliance. And as a matter of fact, it did.

However, the musical values of the performance were uncommonly good, thanks to Licia Albanese, Jan Peerce, Leonard Warren and the other singers and musicians who responded to the baton of Gaetano Merola. Before the conductor entered the pit to conduct the overture, he had been feted on stage, in the presence of the entire company and audience, by the San Francisco Opera Association, with its president, Kenneth Monteagle as spokesman.

Presentation of a scroll bearing the names of hundreds of contributors to a silver anniversary gift bond was part of the ceremony. Although the amount of the gift was not stated, it is known to be in excess of \$10,000. Following the presentation speech, the orchestra struck up Happy Birthday and the entire on-stage company sang the refrain.

Conductor Merola was given another ovation when he made his appearance in the orchestra pit, and despite the emotional reaction (or maybe because of it) he did some of the best conducting he has yet done in the San Francisco Opera House.

Licia Albanese's Violetta was as charming as  
(Continued on page 10)



Bill Young

The Glyndebourne production of Verdi's *Macbeth* in Edinburgh

## World of Music Hails First Edinburgh Festival

Musical Great from Many Lands Participate—Walter Leads Vienna Philharmonic—Figaro and Macbeth Presented

By JOHN LOWE

EDINBURGH

TWO years ago two people walked along Edinburgh's spacious Princes Street after a performance of The Beggar's Opera—Rudolf Bing, Manager of Glyndebourne Opera, and Mrs. John Christie, wife of the owner of Glyndebourne, known to America and England as Audrey Mildmay, gay and charming interpreter of the role of Susanna in the Glyndebourne production of Mozart's Marriage of Figaro. Edinburgh Castle loomed high above

them in the moonlight. As they walked down that world-famous street, the idea of an international festival was born.

This Fall, in Austerity Britain, their idea has borne fruit and Scotland's capital is gay and festive in austerity style, with its international festival of music and drama, broadcast all over Europe; an act of faith and spiritual refreshment in a world of economic disillusionment.

In this fine enterprise six symphony orchestras, world-famous soloists, ballet, opera, drama, chamber music and films, combined for three weeks of first rate entertainment. The Arts Council of Great Britain, Edinburgh City, and many private benefactors, helped to guarantee the cost. Edinburgh welcomed its visitors, and visitors from all over the world soaked themselves in the Scottish welcome and hospitality of this age-old city.

Amid the wealth of good things, many musical experiences remain, and the most abiding is the visit of the Vienna Philharmonic. Here, for the first time since the war, Bruno Walter was reunited to the orchestra with which his name must always be associated. Edinburgh gave a rapturous welcome to the inspired playing of this great company of musicians in Beethoven's Pastoral Symphony, Schubert's Unfinished and Mahler's Song of the Earth.

This last work, made the more remarkable by the rapt sincerity of Kathleen Ferrier's singing, was unforgettable portrayed by Bruno Walter—himself the disciple and admirer of Mahler. British audiences come but slowly to Mahler, but the conviction behind the two performances at Edinburgh will have done much to popularize that composer. The Song of the Earth, like many events in the Festival, was successfully relayed in the BBC's Third Programme.

Other orchestras were there. The Colonne Orchestra under Paul Paray gave three concerts during the first week, opening the Festival with three symphonies of Haydn, Schumann

### DIRECTOR HONORED

Gaetano Merola of the San Francisco Opera Association is presented a scroll of appreciation on the opening night of the Company's 25th anniversary season. Left to right are Kenneth Monteagle, president of the Opera Association (reading the scroll), Raoul Jobin (head showing), Jan Peerce, Dorothy Kirsten, Martial Singer, Licia Albanese, Ezio Pinza, Mr. Merola, Claramae Turner, George Cohanovsky and Thelma Votipka





(Above) Several well-known artists appearing in Sydney recently for the Australian Broadcasting Commission were entertained at a party by Charles Moses, General Manager of the Commission. Back row, from left: Mr. Moses; Alexander Zakin, pianist; Dr. J. Nemecek, Consul-General for Czechoslovakia in Australia; Rafael Kubelik, conductor; Claudio Arrau, pianist; Eugene Goossens, conductor; Isaac Stern, violinist. Front row: Mrs. Guy Mannerin; Mrs. Eugene Goossens; Mrs. Charles Moses.

(Right) Mr. Goossens conducting the newly formed New Zealand National Orchestra in Auckland, N. Z.



Sparrow Industrial Pictures Ltd.

## Goossens Popular In Sydney

**Conductor Advocates New Concert Hall—Isaac Stern Wins Great Success**

**SYDNEY.**—Eugene Goossens' popularity is increasing every week, not only because of his excellent work as conductor but also for his vigorous and outspoken approach to our musical problems. He seizes every opportunity of impressing on the responsible authorities the urgent need of building an adequate concert hall, (concerts are given here in halls which are acoustic horrors) and the establishment of an Australian National Opera.

Federal and State ministers and, of course, the music-loving public are all in agreement with Mr. Goossens, but it is claimed that for the time being the Government has more urgent housing problems to solve. Nevertheless everybody is certain that Mr. Goossens will eventually succeed in his demands.

The two subscription concerts conducted by Mr. Goossens during August were remarkable through their rather unusual and interesting programs. Haydn's Symphony No. 97, Prokofieff's Violin Concerto No. 1 with Isaac Stern as soloist, followed by Debussy's Iberia and the first Australian performance of Strauss' own Rosenkavalier Suite comprised the first program.

At the second concert Mr. Goossens presented after Franck's Prelude, Choral and Fugue, a flawless performance of the beautiful Requiem by Gabriel Fauré and concluded with an authoritative interpretation of the Fifth Symphony by Sibelius, a work which has not been heard here for many years.

The dominating figure during the second half of this year's season was undoubtedly the violinist Isaac Stern. His numerous recitals during the past few weeks covered practically the whole field of violin literature from Bach to Prokofieff. Whatever Mr. Stern played was marked by his artistic approach, thoughtfulness and sincerity.

With Alexander Zakin, his admirable partner at the piano and an artist in his own right, Mr. Stern gave superbly blended and controlled presentations of the G major and D minor sonatas by Brahms. There was also impeccable playing in Prokofieff's latest violin sonata, Op. 94 and a noble performance of Bach's Chaconne

beautified by a rarely heard purity of intonation. At his farewell recital in Sydney he played, supported by a small chamber orchestra, two violin concertos by Bach with consummate musicianship and fine feeling for rhythmic vitality and phrasing.

Other recent visitors were the American lyric soprano Vivian Della Chiesa and the pianist Simon Barere. Although both artists had an excellent press, they unfortunately failed to draw big audiences owing to the abundance of solo recitals during the past few months. A riding accident prevented Herta Glaz from giving her eagerly anticipated concert in Sydney.

John Amadio scored a tremendous success with his lush and velvety playing of the D Major Flute Concerto by Mozart at one of the so-called popular concerts presented by the Broadcasting Commission. Very competent Mozart playing was heard, too, from the Hungarian born pianist Lili Kraus, who is now giving recitals in Australia before she starts on a world tour which eventually will bring her to America and Canada.

W. WAGNER.

## Opera Planned In Melbourne

**Visiting Artists to Be Augmented by Australian Singers—Recitalists Heard**

**MELBOURNE.**—Not to be outdone by the orchestral achievements of New South Wales and Queensland, musicians in Victoria under the leadership of Professor Bernard Heinze and the director of the National Theatre Movement, Gertrude Johnson, plan an ambitious season of grand opera to open at the Princess Theatre in the autumn of 1948.

As outlined by Professor Heinze the project will include an all-Australian chorus and orchestra. All minor roles will also be taken by Australian singers who will be further associated with a small band of imported stars.

No announcement has yet been made in regard to the all-important post of conductor but as the Melbourne Symphony has been made available for engagement if the scheme is organized on a national basis it may be assumed that the responsibility of artistic direction will be shared by Eugene Goossens and Professor Heinze.

Music lovers also hope that the wide choral and operatic experience of the Austrian musician, Dr. Herman Schildberger, now resident in Mel-

bourne, will be utilized, and that adequate recognition will be given to the local conductor, Hector Crawford, to whose well-directed concert series, *Opera for the People*, young singers owe their preliminary training for the stage productions.

If the National Theatre grand opera company is successfully launched, it will do much to offset the disappointment caused by the State Government's recent refusal to help subsidize a full-time symphony orchestra.

The superbly projected piano playing of Simon Barere and the art of Isaac Stern maintained the high inter-

pretative standard set earlier in the 1947 Melbourne Concert season. Miklos Gafni aroused a storm of controversy. If the title of the "2nd Caruso" had not been so inadvisedly used, the tenor's natural ability would have received more generous appreciation from critics and professional musicians.

Talent, as yet undisciplined, was displayed at the Assembly Hall on Aug. 30 when a piano recital was given by Robert Kohner, a young Viennese musician with seven years concert experience in China.

BIDDY ALLEN

## Army Will Not Provide Facilities for American Singers in Vienna

**A**MERICAN singers who may receive contracts to sing at the Vienna Opera as a result of auditions held here under the direction of Erich Leinsdorf, conductor of the Rochester Philharmonic, need expect "no facilities to be furnished by the United States forces in Austria", it was lately announced by the civil affairs division of the War Department.

The statement was made after an inquiry by the civil affairs division in connection with the suggestion made some time ago by Mr. Leinsdorf to the effect that talented but inexperienced young American singers might acquire routine and enlarge their repertoires by singing small roles at the Vienna opera houses after taking engagements of several years duration in Austria. The suggestion brought a lively response and Mr. Leinsdorf heard a large number of singers to decide which aspirants to bring to the attention of Viennese opera officials.

A month ago Mr. Leinsdorf sent a formal letter to the finalists telling of the arrival here in mid-October of the director of the Vienna Volksoper, Dr. Juch, but warning candidates that conditions in Austria might prove more difficult than anticipated and that they might wish to change their minds about accepting any contracts that might be offered. "The United States Army" he wrote "does not promise that any singer, even after receiving a contract from the Vienna Opera, will be permitted to enter Austria. A permit issued by the Joint Chiefs of Staff is required for entry, and if you have any doubt as to your eligibility for such a permit, it is important to let me know."

"During the past six months a number of new rules have come into effect in our zone of occupation; it seems definite now that singers going to Vienna will not have any of our Army facilities at their disposal. In the past those facilities were extended to United States civilians visiting occupied territory. That means that you would not be billeted in any of our Army-run hotels in Vienna, that you would not eat your meals there and that you would not have the possibility of making purchases at the PX. In effect, it means that you would live there exactly on the same terms as the Viennese population."

The answer of the commanding general of the U. S. forces in Austria to the inquiry by the civil division read as follows:

"Erich Leinsdorf has been authorized by Dr. Hilbert, director of Austrian State Theatres, and by Dr. Juch, manager of the Vienna Volksoper, to search for talent in the United States and to give auditions to select possible artists."

"Dr. Juch was to come to the United States to audition such persons as Dr. Leinsdorf might have selected and to offer contracts to such of these persons as Dr. Juch desires. Dr. Juch's departure has been delayed by the failure of the Austrian Government to furnish money for his travel, but he still expects to come if and when money is made available."

"All accommodations for such candidates must be arranged by them in the same manner as provided for American tourists."

Twenty singers have indicated that under such conditions they are no longer interested in the scheme, though 18 others are still willing to take the chance.

# MASSENET'S WERTHER RETURNS

By HERBERT F. PEYSER

A PART from stylized settings grossly out of harmony with the character of the piece the City Center's new production of Massenet's *Werther*, disclosed to a huge audience on Oct. 2, was in some respects a very creditable achievement. For all one knows it may at long last reverse the discouraging tradition of this opera which has never shown itself viable outside of France in spite of great casts and all sorts of careful grooming. Certainly its reception on West 55th St., invited cheerful forecasts. The listeners welcomed the performance with noisy acclamations, with shouts, shrill whistlings and a general clamor that grew in strident intensity as the evening advanced. Only time, naturally, will tell if this success proves *Werther* to be an article of export—a fact heretofore doubted—or whether the work declines to endure transplantation from the Paris Opéra Comique and the provincial French theatre to alien soil.

## Morel Conducts Authoritatively

In any case the people of the City Center performed it with unflagging vitality and spirit under the stimulus of Jean Morel's baton. That conductor's treatment of the score was authoritative and affectionate. Whether others at the Opéra Comique have been known to give more cherishing and convincing accounts of Massenet's music, whether they differed from him in points of tempo and nuance are matters of no present consequence. Mr. Morel's *Werther* is, for better or worse, authentic and if he might have achieved better results from a larger orchestra, there is no reason to believe that he would have set the score in a different perspective. He was fundamentally responsible for the communicative character of the performance and his relish and guiding zeal fired the singers. Among these Eugene Conley, in the name part, and Winifred Heidt, as Charlotte, were outstanding. The Sophie, of Virginia Haskins, the Albert of Norman Young and the Bailli, of Gean Greenwell, for their part fitted more or less capably into the picture. Messrs. Sprinzena, Newman and Bailey filled lesser roles.

There is some justice in the reproach often brought against Massenet for giving most of the effective numbers in the score to Werther alone and thereby prejudicing the fortunes of his opera. Charlotte, undoubtedly comes off second best, for not till the last act has she music to sing which raises her above the plane of a stock

City Center revival of saccharine score warmly received after three decades of neglect—Stylized sets inappropriate

figure. The light-hearted Sophie fares rather better than Albert who is a generally colorless puppet. Mr. Conley's fine, ringing tenor lent itself in generally admirable fashion to the principal passages of the love-sick poet. There was much to praise in his voice and in his delivery, by turns sentimental and impassioned, of the "Ah! pourvu que je vois ces yeux toujours ouverts", the Lied d'Ossian and other pages which form the peaks of the score. It is a pity, however, that his French is not better schooled, particularly as regards certain vowels and diphthongs. Both Mr. Conley and Miss Heidt, whose beautiful tones remained under excellent control during the first two acts, suffered themselves to be betrayed into needless forcing under the stress and excitement of the third act, which contains virtually the only intense and vigorous music of the work. Dramatically, Charlotte was a credible and moving impersonation. Miss Haskins' appearance, acting and vocalism had as Sophie, a quality of ingenuous charm. A more resourceful artist than Norman Young might have brought more individuality to Albert. At the City Center Charlotte's husband was singularly enough, made to look far more youthful, sympathetic and personable a figure than the larmoyant Werther.

Whatever the fortunes of the present revival it is more than doubtful whether *Werther* will ever hold a place in the affections of operagoers by the side of the earlier *Manon*. It was courteously applauded when first given (in Vienna, with Ernst Van Dyck and Marie Renard as the lovers) but failed to gain a lasting foothold. Even when produced some time after its Austrian premiere at the Paris Opéra Comique it was only hesitantly acclaimed at this establishment, of whose repertoire it was, in the process of years, to become a stout pillar. Across the French borders its vitality has been intermittent, to say the least. When in New York it was first given at the Metropolitan (in 1894) it had only one hearing, even with Emma Eames and Jean de Reszke in the cast. Things went no better two years later and it was shelved till its resurgence, Nov. 16, 1909, at the New

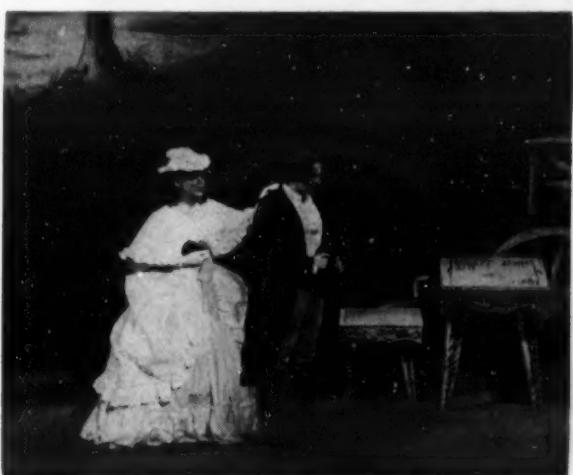
Massenet in the garden of his estate at Egreville about the turn of the century

Theatre on Central Park West. Yet not even the presence of Geraldine Farrar, Alma Gluck and Edmond Clement (his American debut incidentally) enhanced its staying power. Nor did it survive in Chicago, even if it has long been a staple in New Orleans.

In England it had less luck still. Sir Augustus Harris, who produced it at Covent Garden to humor Jean de Reszke though he himself had no faith in the work, said to the tenor at the end of the frosty London premiere: "Well, you have had your way, *Werther* has been played and for the present season this one represen-

tation will be enough". Prevailed upon to announce a repetition he learned that the advance sale was only \$150. When the great tenor asked for a couple of free tickets ("if there were any left") the manager sent him 80 stalls, 20 boxes and 100 other seats, together with a note assuring the singer that "if he wanted twice as many was welcome to them". Whereat even Jean threw up his hands and turned down his thumb!

The composer himself always thought highly of the opera. "Into *Werther* I put all my soul and artistic conscience", he remarked. And, in—  
(Continued on page 18)



Right, the frustrated lovers in the new production at City Center (Winifred Heidt and Eugene Conley). Below, left, the same situation in Act II as it was first seen at the Opéra Comique in Paris. Below right, Sophie (Virginia Haskins) listens to the discussion by the Bailli (Gean Greenwell), Johann (Arthur Newman) and Schmidt (Nathaniel Sprinzena).





Max Lorenz



Polyna Stoska



Melchiorre Luise



Paula Lenchner



Clifford Harvuo



Evelyn Sachs



Lawrence Davidson



Elen Dosia

AMONG NEWCOMERS TO THE METROPOLITAN'S ROSTER OF SINGERS

## Metropolitan to Give Peter Grimes

**Britten's Opera Announced as War and Peace Still in Abeyance —Season Opens on Nov. 10 with Masked Ball—Fourteen New Singers Added — New Ring Sets Discussed**

**R**EFOURISHING is the keynote for the new season of the Metropolitan Opera, according to plans announced by Edward Johnson, general manager, at his annual press conference on Oct. 14. The season will open with Verdi's *Un Ballo in Maschera* on Nov. 10, not heard for several seasons.

Restaging of Wagner's four Ring dramas, already announced as a project made possible by the financial support of the Opera Guild, was emphasized as one of the forthcoming highlights by Mr. Johnson, who restated the aims of Lee Simonson, the theatre scene designer, who has been engaged for the huge task. Refurbishment extends to the repertoire, where the expected addition of the already world famous Peter Grimes by Benjamin Britten was confirmed, although the equally touted War and Peace of Prokofieff is yet in abeyance because of production and translation problems. It is said that the title role of the British opera will be sung by Set Svanholm, Swedish tenor, who made his successful entrance last season in both the German and Italian repertoire. The opera will, of course, be given in English.



Reading from left to right and from right to left: Edward Johnson. The one on the right is the general manager of the Metropolitan Opera Association; left: a new tenor in the Metropolitan Opera chorus . . . and both were born in Canada.

The announcement made last month of the engagement of Richard Rychtarik as technical director was repeated. Mr. Rychtarik, whose most recent accomplishments have been in the Berkshire Festival operas, will coordinate all departments that concern the stage. He was previously at the Metropolitan, having designed the sets for the 1940 productions of *Alceste*, *Lucia*, *Magic Flute*, *Phoebeus* and *Pan* and *Serva Padrona*. *Magic Flute* and *Don Giovanni* will be restored to the repertoire. The latter has been chosen as a pre-season presentation by the Opera Guild on Nov. 7 for the benefit of the Ring scene fund. In the cast will be Ezio Pinza, Salvatore Baccaloni, Charles Kullman, Rose Bampton, Nadine Conner and one of the opera's new singers, Polyna Stoska.

Other restorations after varying lengths of absence are Massenet's *Manon* and Charpentier's *Louise*. First heard at the Metropolitan on Jan. 15, 1921, the latter opera was last given on Feb. 20, 1943, when the late Grace Moore sang the title role. Miss Moore's protegee, Dorothy Kirsten, will assume the role this year, having already sung it with the San Francisco Opera. Also returning are Pagliacci and *Cavalleria Rusticana*, *Tosca*, *Götterdämmerung*, *Das Rheingold* and *Tannhäuser*.

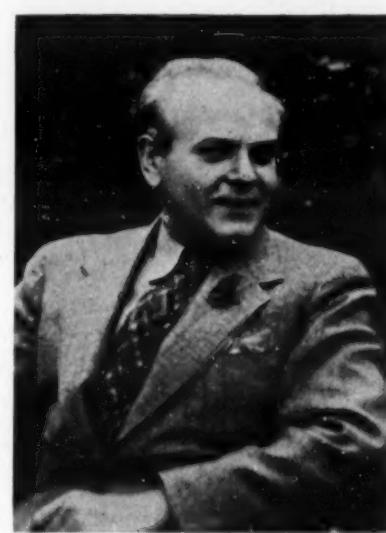
### New Italian Conductor

One new conductor, a new member of the musical staff, fourteen new singers and two former members of the roster in return were announced. The conductor is Giuseppe Antonicelli, a native of Italy, where he has conducted in most of the opera houses. For eight years he was artistic director of the opera in Trieste. Benito Cellini, for many years associated with La Scala, Teatro Reale in Rome and the Verdi in Trieste, is the new staff member.

Of special interest is the new soprano, Claudia Pinza, daughter of the noted bass, who has been singing in opera companies here this past year. She was born in Argentina. Her appearance with her father in *Faust* in San Francisco is reported elsewhere in this issue.

Another significant addition is Pia Tassinari, wife of the popular tenor, Ferruccio Tagliavini, who sings lyric roles. Still another "family portrait" is provided by the engagement of Inge Manski, soprano, daughter of Dorothee Manski, who formerly sang at the Metropolitan. She made her debut in Chicago and recently sang in Central City.

Other European additions of interest are Max Lorenz, tenor; Chloe Elmo, mezzo; Melchiorre Luise, basso-buffo; Erna Schlueter, soprano and Giuseppe Valdengo, baritone. The last-named has already been heard in this country and is now singing with the New York City Center Opera. He was born in Turin and sang four seasons at La Scala. Mr. Lorenz is



Richard Rychtarik, new technical director for staging at the Metropolitan

already familiar to Metropolitan audiences, having made his debut in 1931 and sung another season two years later. He appeared widely in Europe and also was in Chicago in 1939-40.

Mr. Luise is a basso-buffo, having sung all over Europe, chiefly at La Scala. During the war he sang for American troops in Florence and arrived here last year. Erna Schlueter, dramatic soprano who sings the German repertoire, was born in Oldenburg and is at present singing Electra in London before coming here in November. Chloe Elmo was born in Italy and is noted in Europe for her portrayals in *Norma*, *Il Trovatore*, *Carmen*, and many others.

Paula Lenchner, soprano, may be considered American although she was born in Vienna. In 1945 she won both the Naumburg Award and the Young Artists Contests of the National Federation of Music Clubs and has since been heard with leading orchestras and at the Berkshire Festival. Elen Dosia, lyric soprano, is another foreign-born singer (Athens) who has been singing at the Chicago Civic Opera, where she made her American debut in *Manon*.

Among the native newcomers is Polyna Stoska, who won acclaim as the co-composer in the City Center's production of *Ariadne* and then went into the cast of Weill's *Street Scene*. She was born in Worcester and appeared widely in Europe before the war, then made many USO tours in all parts of the world.

Clifford Harvuo, baritone, returns to the company where he was a member but never made a debut. He won the Auditions of the Air in 1941 but went into the armed forces before he could sing at the opera. He was born in Norwood, O., and studied at Juilliard.

Other Americans to join the roster are Evelyn Sachs, a contralto from

Brooklyn who studied at Juilliard and made her debut with the Chicago Opera; and Lawrence Davidson, bass, from Chicago, where he made his debut in 1942. He sang in the Central City *Martha* recently.

Returning after a year's absence is Kerstin Thorborg, noted Swedish contralto. Mihaly Szekely, Hungarian bass, who made several guest appearances last year, will again be on the roster.

Modernizing several portions of the house itself provides news this year. The parterre boxes have been stripped of their red damask and painted, while sight lines are increased in the boxes in the curve of the horseshoe. These and other changes have been made under the supervision of Reginald Tonry, who became house manager last year.

## San Carlo Begins Chicago Engagement

**Carmen Presented on Opening Night with Winifred Heidt in Title Role**

CHICAGO. — Fortune Gallo's San Carlo Opera Company, which is this year filling the autumn musical gap left by the temporarily disbanded Chicago Opera Company, opened a three-week engagement with Bizet's *Carmen* at the Opera House, Oct. 6. In the course of this engagement 24 performances will be given.

Though there was little of the customary sartorial splendor of an opening night there was a large and friendly audience, alert to the vital qualities of the representation which proved to be an interesting though not a wholly finished one.

Its outstanding feature was the velvet-toned singing of Winifred Heidt in the title role. She had the dusky beauty and the seductive traits of Carmen and spectacular costumes enhanced the attractions of her embodiment. She was fortunate in having for her Don Jose the tenor Ramon Vinay, who sang the music with smooth, lustrous tone and portrayed the rapt lover in effective if unassuming fashion.

Alexander Sved was the Escamillo, to which role he gave his virile, commanding manner and William Wilderman was admirably cast as Zuniga, singing clearly and resonantly. Mina Cravi, making her Chicago debut, sang Micaela and brought to the role an ingratiating sweetness even if the tones of her lower register sounded small and pinched.

The quintet was deftly sung, Elisabeth Carron and Eva Harper (the respective Frasquita and Mercedes) creating an impression they further strengthened in the card scene of the third act. Others in the cast were Ralph Telasko, as Morales, Fausto Bozza, as Dancairo, and Adrian La Chance as Remendado. Nicholas Rescigno conducted and, without seeming to hurry, kept the tempos moving smartly.

RUTH BARRY

# News of the Nation's Orchestras

## Philharmonic Opens Under Stokowski

In a hall somewhat refurbished and guaranteed as the orchestra's home for another two years, a capacity audience greeted the New York Philharmonic-Symphony and Leopold Stokowski with an air of expectancy at the first concert on Oct. 9. The air of aliveness continued throughout the evening, for although the program was conventional in a degree, Mr. Stokowski's ways with an orchestra are still freshening.

In fact, so individual is the stamp of the gifted leader that the formerly staid New York ensemble sounded more like the old Philadelphia Orchestra every minute as the concert progressed. This was especially true in the three Nocturnes of Debussy and the Daphnis and Chloe Suite of Ravel. Comparisons with other performances are inevitable, and Mr. Stokowski's remain sensuous but spineless, lacking in some really inner vital element, possibly calcium, to continue the metaphor.

There could be no complaint, however, on purely technical matters—the orchestra never played more silkily or accurately—nor on the matter of balance in the ensemble, particularly where the small chorus of women's voices from the Westminster Choir was concerned. They made the third Nocturne, Sirenes, a delicate pleasure, although this seldom heard work still sounds too much like a sketch for the later La Mer to be really worth doing more often.

Mr. Stokowski opened the program with his own transcription of "Ich steh' mit einem Fuss in Grabe" from the 156th Cantata of Bach and the Brahms Second Symphony, both sumptuously played.

QUAINTANCE EATON

## Philadelphia Men Launch Season

PHILADELPHIA.—The Philadelphia Orchestra opened its 48th season with concerts at the Academy of Music on Sept. 26 and 27. Embarking on his 12th year with the organization, Eugene Ormandy conducted and offered as the opening number of the

program his newly-revised transcription of Bach's Organ Toccata and Fugue in D Minor. Brahms' F Major Symphony followed.

The final part of the bill provided Richard Strauss' Don Quixote, listed "in commemoration of the 400th anniversary of the birth of Miguel de Cervantes." Samuel Mayes and Samuel Lipschey, the orchestra's principal cellist and violist, are to be cited for admirable interpretations of their solo parts.

On his program for the concerts of Oct. 3 and 4, Mr. Ormandy gave first place to Sibelius' Second Symphony. Next came a suite of three "fragments" from the late Alban Berg's Wozzeck. The demanding vocal passages had an expressive exponent in the dramatic soprano, Gertrude Ribla, who won resounding applause for her accomplishments.

The program concluded with a brilliant account of Ravel's Daphnis and Chloe Suite No. 2. Conductor and musicians acknowledged enthusiastic demonstrations after the performance.

WILLIAM E. SMITH

## National Symphony Begins Tour Early

WASHINGTON, D. C.—For the first time since its founding 17 years ago, the National Symphony of Washington, D. C., will begin its out-of-town tour dates in October. In previous years, the tour dates did not begin until December, but the unprecedented demand for bookings this season resulted in the earlier opening date of more than a month.

Cities in which the orchestra has never appeared before, but in which it has booking dates for the coming season are: Trenton and Atlantic City, N. J.; Amherst, Mass.; Burlington, Vt.; Marietta and Lancaster, Ohio; Clarksburg, W. Va., and Bristol, Va.

In Washington there will be two series, a Wednesday evening all-subscription series of 10 concerts beginning Oct. 15, and a Sunday afternoon series of 12 concerts beginning Oct. 19. In addition, a series of students' concerts are given annually in the High Schools of the District of Columbia.

Ellabelle Davis, soprano, purchases from Booker T. Washington, III (right), 60 of the recently issued Booker T. Washington Memorial Half Dollars, and presents one to Leonard Bernstein, conductor



Ben Greenhaus

## Bernstein Leads City Center Opening

With an inspired performance of Mahler's Second Symphony and the American premiere of the Symphonia Amamith by Manuel Mahler-Kalkstein, a Palestinian composer distantly related to the great Gustav, Leonard Bernstein and the New York City Symphony opened their season at the City Center on Sept. 22.

The program had been originally dedicated to the resurrection of Palestine; but in a brief speech before he conducted Mahler's Resurrection Symphony Mr. Bernstein asked the audience to stand with him in memory of Fiorello LaGuardia. No greater tribute to LaGuardia's concern for the artistic development of all the people could have been made. For a great and timely work, shamefully neglected, was brought to a popular audience and triumphed, thanks to the devotion of the young conductor and his musicians.

In a world in which millions of people have been put to fire and sword, and the groans and prayers of the suffering are no vision but a terrifying reality Mahler's apocalyptic symphony takes on new meaning. Its lurid revelations of destruction and its final affirmation of faith make it one of the great religious works of Western music.

Mr. Bernstein had cruel obstacles to overcome. The strings were sufficient neither in numbers nor in quality to give the soaring melodic phrases their needed impact; strange things happened to the brasses and

winds at times and to the bells at the end of the work; the stage was too small for the chorus. But all this did not matter, because everyone played his heart and soul out. Ellabelle Davis and Nan Merriman, the soprano and mezzo-soprano soloists, were pillars of strength and the chorus of the Schola Cantorum sang lustily, although one could not understand a single word, perhaps because of the acoustical conditions.

The Symphonia Amamith proved to be a well-constructed, pleasant work which might have been written by any talented conservatory graduate with a knowledge of modern harmony and an acquaintance with the scores of Dvorak. It alternated rapid, rhythmically energetic movements with pastorales in conventional oriental style with melancholy twiddles in the oboe and drone basses. The audience enjoyed it, even if the orchestra did not. But the Mahler swept away all memories of this occasional piece. It was a notable musical achievement.

R. S.

## Announcement Made of Contest For South Bend Musicians

SOUTH BEND, IND.—The Auditions Committee of the South Bend Symphony announces its second auditions concert to be held Jan. 19, 1948 at the Palais-Royale, South Bend, Indiana. The purpose of the contest is to select one soloist for voice, one soloist for piano and one soloist for an orchestral instrument. All three winners will appear with the South Bend Symphony at a concert to be given on March 28, 1948.

## American Premiere for Mahler Symphony

### Mitropoulos to Conduct Work with Philharmonic — Alpine Symphony Listed

The first performance in America of the 43-year-old Sixth Symphony in A Minor of Gustav Mahler, the revival of Richard Strauss' elaborate Alpine Symphony which the Philharmonic has not played in 17 years, and the premiere of Ernst Krenek's new Fourth Symphony are the major works chosen by Dimitri Mitropoulos for his four weeks this coming season as guest conductor of the Philharmonic-Symphony Society.

The Musical Director of the Minneapolis Symphony has scheduled the Alpine Symphony for his opening pair of concerts on Nov. 20 and 21, the Krenek Fourth during his second week, and the Mahler Sixth for his final week in mid-December.

Mr. Mitropoulos' decision to do the Mahler work started a four-month's search for the score. None existed in this country except a copy of the full score in the Library of Congress in Washington, deposited when the symphony was registered for copyright on April 4, 1906.

Since the Library of Congress does not lend its materials for performance,

there were no parts. The only possibility was to photostat the score, running to 263 pages, and from this to make parts, a lengthy and costly project. However, Chief of the Music Division Harold Spivacke suggested trying to import a copy through Stechert-Hafner of New York, post-war importers of books and music from Germany.

The latter advised that music stocks in Germany are non-existent, that practically everything was destroyed and that there was no possibility of finding the Mahler music. Finally, the score turned up in England through the efforts of a friend of Mr. Mitropoulos.

In writing the Alpine Symphony, Strauss visualized a definite program which he outlined by placing descriptive captions at various points in the score. In order that Philharmonic-Symphony audiences, unfamiliar with the work, can follow the musical ascent, Mr. Mitropoulos has arranged to have the captions projected on a screen behind the orchestra.

Four soloists appear under Mr. Mitropoulos, Mischa Elman, violinist; Clifford Curzon, pianist; Raya Garbousova, cellist, and Oscar Levant, pianist.

### FORT WAYNE WELCOMES CONDUCTOR

Hans Schwieger, conductor of the Fort Wayne Philharmonic (second from left), being greeted by representatives of civic clubs in Fort Wayne upon his return from conducting the NBC Symphony in New York

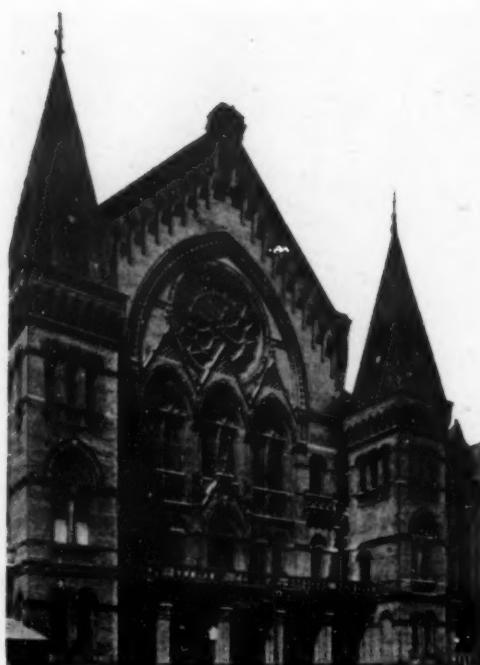


Neuman Studio

The Fort Wayne Philharmonic, under Hans Schwieger, began its 1947-48 season Oct. 7 and 8 by presenting the first of five pairs of subscription concerts. Dec. 8 and 3 Solveig Lunde, pianist, will be soloist with the orchestra. Isaac Stern will appear at the third pair of concerts, to be presented Jan. 20 and 21. March 16 and 17 Dorothy Maynor, soprano, will be the soloist, and, to conclude the sub-

scription series, Beethoven's Ninth will be given April 20 and 21, with Carolyn Long, Mary Van Kirk, David Lloyd, and James Pease as soloists. In addition, there will be three young people's concerts on Oct. 26, Dec. 14 and May 2. A pop concert will be presented in February. Members of the orchestra will give five chamber music recitals in the course of the season.

# THE STORY OF MUSIC IN AMERICA—



*Steady growth through century  
and a half marks Ohio city's  
cultural triumph—Festival  
celebrates Diamond Jubilee*

By  
Mary  
Leighton

Music Hall, home of the May Festivals and concerts of the Cincinnati Symphony

THE most striking characteristic of Cincinnati's musical growth is the steadiness and solidity of its progress. The healthy cultural seeds planted a century and a half ago have reaped a rich harvest. From its humblest beginnings, when gay festivities included music as relief from the monotony and hardships of frontier life, one impetus has led consistently to another to originate, develop and maintain the city's institutions.

The ages of these institutions attest that from its earliest ventures Cincinnati has flourished on fertile musical soil. The May Festival celebrates its 75th anniversary in 1948; 1947 marks the 80th year for the Conservatory of Music; the Cincinnati College of Music has 69 years to its credit; the Cincinnati Symphony Orchestra is 52 years old; the Cincinnati Zoo Summer Opera has passed its 26th milestone. Origins of J. Herman Thuman's Artist Series and the Matinee Musicale Club's seasons date from 1909 and 1910, respectively, and the Orpheus Club of Cincinnati has passed its half century mark.

According to histories, scrapbooks and articles furnished by the Cincinnati Public Library and the files of the *Cincinnati Enquirer*, earliest reference is made to a "select band" stationed at Fort Washington which gave concerts to entertain pioneers when General Wilkinson was in com-

mand from 1795 to 1808. In 1799 according to the *Western Spy*, a news publication, "Captain Miller furnished a piece of artillery which, accompanied by martial music, made the woods resound to the toasts that were made." This was for a memorial celebration in honor of General Washington. Another early writer, Klauprecht, states, in reference to a band of French and German musicians stationed at the fort, that "their pleasure boats went up and down the Ohio River accompanied by the harmonies of Gluck and Haydn, mingled with the report of champagne bottles, transporting the guests from the wilds of Northwestern Territory into Lucullan feasts of the European aristocracy" quite a contrast to Mrs. Trollope's acid report some years later, after the failure of her Trollope's Bazaar. In addition to her comment on the lack of culture in evidence she states "I never saw any people who appeared to live so much without amusement as the Cincinnatians."

In the *Western Spy* of Dec. 17, 1800, appeared this paragraph—"Those ladies and gentlemen who feel themselves disposed to organize a singing school will please meet in the Court House tomorrow at candlelight, as it is proposed to have singing. Those who have books will please bring them."

In 1789, a noted Scotch fiddler, Thomas Kennedy, who settled in Covington ("Kennedy's Ferry" was named for him) is known to have delighted his friends by playing Scotch airs.

In 1801, a Mr. McLean, singing

master, advertised "Subscription for singing lessons, \$1 for 13 nights, or \$2 a quarter. Subscribers will please bring their own firewood and candles."

After the departure of the Fort Washington military band in 1808, Cincinnati was left without orchestral music until 1814 when another brass band was organized and called the Harmonical Society. Members met in the tavern of a Mr. Burt, grandfather of one of the city's promoters of music, Dr. O. D. Norton. Because of the tortures inflicted on the community by the band's amateurish endeavors, it seems a James Hoffman came to the rescue. "He advertises Dec. 15, 1815, that at Mrs. Hopkin's on Main Street, opposite Columbia Inn, he has established a musical academy. He guarantees to teach a pupil 13 tunes, at least, on 19 instruments (which he enumerates) in 18 lessons, or no compensation required."

The first organ in Cincinnati was built in 1810 by Adam Hurdus, who kept a dry-goods store on Main St. near Front. In 1816 a visitor from Boston lamented that "pianos are counted by the dozen but no one to tune them." But in the city directory of 1815, a Adolphus Wupper recommends himself as tuner and repairer of pianos and teacher of music. Sheet music and musical instruments were to be found at the shop of John Imhoff, the Sign of the Violin, on Main Street below Fourth.

## First Musical Society

In 1816, the first really important musical society, the St. Cecelia, is mentioned and thought to be identical with the Appollonian Society, the choral leader believed to have been a William Tetlow, the German engineer who built the bridge across the Miami at Hamilton, Ohio. According to H. A. Ratterman's historical sketch, it was "the first Musical Club in Cincinnati" and its place of meeting "the forerunner of German beer gardens." Among the distinguished members of the Appollonian Society when it was regularly organized in 1824, were Martin Baum, builder of the original Taft home on Pike Street; M. Menesier, noted Parisian jurist and member of the French Parliament, who maintained a pastry and coffee shop at Main and Third; Albert von Stein, builder of Cincinnati's first waterworks; George Charters, piano manufacturer and proprietor of a circulating library on Fifth Street.

Singing societies continued to spring up. In 1819, the Episcopal Singing Society was founded with Luman Watson, a watchmaker, as president. In the same year the Haydn Society was organized and gave its first concert, including Haydn and Handel choral works, in Christ Church, for benefit of the organ fund. In 1822 Handel's chorus *He Gave Them Hailstones For Rain*, the *Hallelujah* from the *Messiah* and *Saffron Tints of Morn* by Mozart were performed. The director of the Haydn Society was Philabertus Ratel, a Frenchman who played violin, piano, clarinet and flute. In 1822 the New Jerusalem Singing Society was founded and in 1823 the "Euterpin Society." However it was not until 1825 that a real orchestral leader appeared in the person of Joseph

Theodore Thomas,  
first festival director  
and first director of  
the College of Music



Tosso. A youth fresh from the Paris Conservatory, he was brought to Cincinnati to conduct an orchestra assembled for the reception of General LaFayette, an affair held in the great hall of Mack's Cincinnati Hotel. Tosso took up residence in Cincinnati and four years later organized and directed the orchestra of the Musical Fund Society, which survived as an instrumental unit until about 1840. Tosso also was a professor at the Female Academy of Music on Walnut Street and with his friend, a Mr. Douglas, manufactured and imported musical instruments and owned a shop on Fourth Street.

The Eclectic Academy of Music, founded in 1834 by Timothy B. Mason, William Colburn, Louis Lemaire, pianist and oboist and Jacob Burmet, president, by 1844 boasted a fine library, and an amateur orchestra of 24 instruments. In 1840, Victor Williams, a Swede born in Stockholm and baptized by the same bishop who baptized Jennie Lind, came from the East to succeed Mason at the Eclectic Academy of Music. To him credit is due for the first complete performance of oratorio in Cincinnati. With his choir of the Ninth Street Baptist Church he formed the Sacred Music Society with 150 singers. With his pupils at the Eclectic Academy he organized an orchestra and so was able to produce Haydn symphonies, the Creation, Mozart's Twelfth Mass, Handel's Judas Maccabaeus and Messiah.

Among the events in the early 50's, Ole Bull gave one of his series of Farewell Concerts on a Tuesday evening, Nov. 23 (date omitted on the program was probably 1851) at Smith and Nixon's Hall, for which occasion he engaged Adelina Patti, "the musical phenomenon, only eight years old."

## Educational Progress

Victor Williams later identified himself with promotion of music in the public schools, another important chapter in Cincinnati history, which culminated in the outstanding work which Charles Aiken, as Superintendent, contributed with the May Festival children's choral groups. Mr. Aiken is credited with having made Cincinnati the first city in the country to officially institute music into the curriculum of the public schools.

Also in the early 50's, Louis Ritter founded the Cecilia Society, a brilliant chorus that made its initial public appearance Sept. 19, 1856, in Mendelssohn Hall. During the same year Ritter's plan for the organization of "a large and permanent orchestra for the performance of compositions of the great masters" succeeded. It was called the Philharmonic Society. Its first concert was given Jan. 24, 1857, in Smith and Nixon's Hall. The major work presented was Beethoven's Symphony No. 1. After the financial failure of the Philharmonic Society it was not until 1872 that Cincinnati had opportunity to hear great symphonic music, when Theodore Thomas came



Saengerfest Hall, where the first two May Festivals were given

# 7—Cincinnati



Frank van der Stucken, first conductor of the Cincinnati Symphony and musical director of several May Festivals



Cincinnati Enquirer

The public landing at the foot of Sycamore Street in 1848. Stephen Foster worked as a bookkeeper in one of the shops

with his touring orchestra. The desire and need for a permanent orchestra persisted. Obviously the visit of the Thomas orchestra offered the necessary inspiration to take the step, because in 1872, George Brand, conductor, and Louis Ballenberg, manager, formed the Cincinnati Orchestra of 40 men. The first concert was given in Pike's Opera House Dec. 17, 1872. After the death of George Brand, Michael Brand continued as conductor of the Cincinnati Orchestra which became the nucleus of the present orchestra.

To recount the choral development of Cincinnati's musical history up to this point, we return to 1857 when the Liedertafel, Saengerbund and Germania, brilliant choruses dating from 1852, perfected a union known as the Maennerchor, which made possible the performance in 1860 of the opera Czar and Zimmerman, under the direction of Carl Barus. Barus at this time also founded a new society, the Orpheus.

#### Festival Seeds Planted

In 1848 a group of German singing bodies from other cities came to Cincinnati upon invitation of the Liedertafel, Arbeiter Verein and Schweitzerverein to combine in mutual cultivation of old German folk songs. The success of this tentative gathering resulted in the first Saengerfest in Cincinnati June 1 to June 1, 1819. On this occasion the Saengerbund of North America was founded. The event was of supreme and far-reaching importance. The festival idea was introduced not only to Cincinnati but to the entire country.

Sixteen years later, a festival numbering 2,000 in the chorus was held in the Saengerhalle, erected on the site of the Music Hall. In 1869, at the Second Saengerfest held in the same hall, conducted by Theodore Thomas, Beethoven's Ninth Symphony was performed, "creating boundless enthusiasm." The hall was packed far beyond its capacity. Panic seemed imminent, and the story goes that Reuben R. Springer, a devout Catholic, prayed to his Madonna and made a vow that if she helped these people to safety, he would build a hall in her honor. The fulfillment was Music Hall, for years the home of May Festivals and the Cincinnati Symphony concerts.

The first May Festival in Cincinnati was held during the first week in May, 1873. It was the outcome of a discussion between Mrs. Bellamy Storer (then Mrs. Maria Longworth Nichols) and Theodore Thomas on a rainy afternoon at the home of her father, Joseph Longworth. Mrs. Storer suggested a festival for mixed voices, orchestra and soloists, patterned on the plan of English festivals. Mr. Thomas, then traveling a part of the season with his own orchestra, accepted the leadership and chose as

his assistant, Dr. Otto Singer, who took charge of the chorus.

The committee for the first Festival consisted of George Ward Nichols, president; Carl A. G. Adae, vice-president; John Shillito, treasurer; Bellamy Storer, Jr.; George W. Jones and Daniel B. Pierson. The chorus numbered 850, mostly from Cincinnati (the permanent chorus was organized after the 1878 Festival) and the orchestra numbered 105, including members of Thomas' orchestra, Cincinnati musicians and members of the New York Philharmonic Society. Important works performed were Handel's Dettingen Te Deum, Scenes from Orpheus by Gluck, Beethoven's Fifth and Ninth Symphonies, Schumann's Second Symphony and Walpurgis Night by Mendelssohn. Principal soloists were Miss A. L. Cary, contralto, Mrs. H. M. Smith, soprano, Nelson Varley, tenor, and Mr. Whitney, bass.

On Feb. 11, 1874, the Cincinnati Biennial Musical Festival Association was incorporated under the laws of Ohio and all festivals since that date have been given under its management. The second festival was held in 1875. Owing to the time required to complete Music Hall the third May Festival was postponed to 1878. At the close of the 1875 Festival, Reuben R. Springer had expressed his willingness to contribute half the cost of Music Hall on condition that an equal amount be raised by popular subscription. Within five months the public subscription had been obtained. The total cost, before addition of the wings, was \$310,000. The hall seated 4,400 and was equipped with a fine organ, built by Hook and Hastings, containing 6,237 pipes.

By 1880, distinguished soloists were engaged. Among them, Italo Campanini in 1880, and in 1882, Amalia Materna, great dramatic singer. At the Festival in 1886 Bach's B Minor Mass was given its first performance in America.

As to conductors of Cincinnati's May Festivals, Theodore Thomas directed the first sixteen; Frank van der Stucken the next four; D. Ernst Kunwald the festivals of 1914 and 1916; Eugene Ysaye, 1918 and 1920; Van der Stucken conducted the choral concerts and Fritz Reiner the orchestral concerts for the 1923 Semi-centennial; Mr. Van der Stucken again for 1925 and 1927; Frederick Stock, 1929; Eugene Goossens, 1931 through 1946. Fritz Busch has been engaged as musical director for the Diamond Jubilee anniversary in 1948.

Due to difference of opinion concerning activities in the early days at the College of Music, between Theodore Thomas, director, and George Ward Nichols, president, the two men severed cordial relations. Mr. Nichols ventured into opera festivals, bringing Mapleson's Opera to town in 1881. In 1882 Patti was the central figure and in 1883 made her great success in Semiramide and as Zerlina in Don Giovanni. The Maurice Grau Opera with Walter Damrosch, visited Cincinnati in 1901 and 1903. Among the distinguished

artists were Schumann-Heink, Nordica, Sembrich, Bispham and Gadski.

The first complete series of symphony concerts in Cincinnati was given under the auspices of the Orchestra Association Company during the season 1895-96, Frank Van der Stucken conductor. The orchestra consisted of 48 men and 10 pairs of concerts were played on Friday afternoons and Saturday evenings. These symphony concerts were the plan of Helen Sparrman, honorary president of the Ladies Musical Club. She, together with Emma Roedter, president of the club, Mrs. William Howard Taft, secretary, and a group of enthusiastic women, were the moving spirits of the association. The board consisted of 15 women and the guarantee fund for the first year was \$15,000. Mrs. William Howard Taft was the first president of the association, retiring after her husband, the former President and Chief Justice of the Supreme Court was appointed Governor of the Philippines in 1900. Mrs. Taft was succeeded by Mrs. Christian R. Holmes, who held the office for 13 years. Upon her resignation, Mrs. Charles Phelps Taft was elected president and held this office until the orchestra was incorporated and placed under the Cincinnati Institute of Fine Arts in 1929.

During the orchestra's first two seasons the concerts were given at

Pike's Opera House where George Brand and later his brother Michael Brand conducted their orchestra of 40 men that formed the nucleus for the Cincinnati Symphony. From the third to the 16th season they were in Music Hall. In the meantime a new hall had been erected as part of the Ohio Mechanics Institute, called Emery Auditorium, where the orchestra concerts were given for 25 years. Demands for additional space necessitated the return of the orchestra to Music Hall.

Frank van der Stucken directed the Cincinnati Symphony from 1895 to 1906. In the second year of his tenure the personnel was increased to 70 men. In 1897 it was brought down to 60, where it remained for several seasons. After the 1906-1907 season labor trouble developed and for two seasons the Orchestra Association gave no concerts of its own but sponsored, in the 1907-1908 season, appearances by visiting orchestras, including two each of the Chicago, Pittsburgh, Boston, New York Symphonies and the Russian Symphony of New York. By the spring of 1909 a yearly guarantee of \$50,000 for a period of five years had been secured.

Leopold Stokowski, then a young organist at New York's St. Bartholomew's Church, was engaged as conductor. Stokowski assembled 77

(Continued on page 24)

#### NOTABLE IN CINCINNATI'S MUSIC LIFE



Int. News Photo

Left, Mrs. William Howard Taft, one of the founders of the Symphony and first president of the Orchestra Association



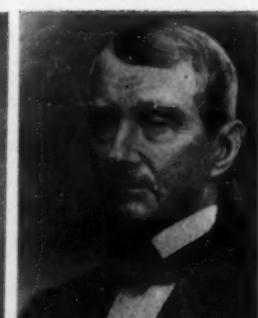
Right, Mrs. Bellamy Storer, whose inspiration culminated in Cincinnati's May Festivals.



Mrs. Charles Phelps Taft, benefactor of the Symphony and founder of Zoo Summer Opera



Clara Baur, founder in 1867 of the Cincinnati Conservatory



Reuben R. Springer, music patron and College of Music founder

## COAST OPERA OPENS BRILLIANTLY

(Continued from page 3)

ever and, if anything, better acted than previously. Her singing seemed quite up to par, although some insisted there was a sense of effort manifested in the florid music of the first act.

Jan Peerce sang beautifully the role of Alfredo. As the elder Germont, Leonard Warren revealed much growth in artistic finesse since he last sang for us. In lesser roles, outstandingly good work was done by George Cehanovsky (always the fine actor as well as the able singer), Alessio de Paolis, Desire Ligeti, Thelma Votipka, Kathleen Lawlor, Walter Olitzki and Max Lorenzini.

Kurt Herbert Adler's training had brought the chorus up to a new high standard of excellence, and the ballet, with Ruby Asquith and Jose Manero as soloists, also did commendable work.

Armando Agnini, who shares with Merola and one chorus man, Elvaristo Alibertini, the distinction of having served the company for all of its 25 years, contrived effective settings and stage direction.

### Popular Series Opens

The popular series opened Sept. 18 with Romeo and Juliet. Many of the boxes and many downstairs seats were empty for this, one of the most superb opera performances of any season. There was a minimum of glamour out front, and a maximum on the stage, with Bidu Sayao giving her incomparable performance of Juliet and Raoul Jobin singing the role of Romeo beautifully. It will be a long time before some of the auditors forget the incredible beauty of the wedding scene as sung and enacted by Miss Sayao, Mr. Jobin and Nicola Moscona as the Friar. Herta Glaz was notably good as Stephano, and Claramae Turner proved she could both sing and act as Gertrude.

Martial Singher made his San Francisco debut in the role of Mercutio and his work aroused interest in his forthcoming Pelléas—a performance postponed until Oct. 10 due to technical problems in the scenic department. Madama Butterfly was advanced to Sept. 22 the original date for Pelléas and Mélisande.

Desire Ligeti sang and acted impressively as Capulet, and George Tallone, De Paolis, Colin Harvey, and Cehanovsky all did uncommonly well in lesser roles. The ensembles, like the principals, were beautifully costumed and in fine fettle. Wilfred Pelletier, too long absent from our orchestra pit, shared in the ovation which rewarded the superb performance.

Society turned out en masse once again to see Don Giovanni on the following night. The performance was not up to that of past seasons except in the case of the role of Donna Elvira in which Florence Quartararo was making her opera debut in her home city. She proved, both as singer and as actress and certainly as a personality, superior to the many veteran Donna Elviras previously seen here. She sang with dramatic fire and vocal brilliance, plus musical integrity and an awareness of Mozartean style. Excessive gesturing, due in all probability to nervousness, marred the visual effect of her first scene. Otherwise, there was but little to criticize, and she won a well merited ovation.

Ezio Pinza in the title role and Salvatore Baccaloni as Leporello got off in routine rather than inspired style, but gradually got into the spirit of their roles and after the third scene they played with the expected vim. Even so, Mr. Baccaloni seemed below his own vocal par for the role and a bit less gay than usual. Charles Kullman and Stella Roman had, as Don Ottavio and Donna Anna, good

moments, and inadequate ones.

Licia Albanese did some of the best vocal work of the evening as Zerlina, but she looked so much more like a lady than a little country girl it was incredible that she would even look at the bumpkin of a Masetto depicted, and ever so well, by Lorenzo Alvaray.

Paul Breisach conducted the Mozart score with admirable effect. William Wymetal credited with making his local debut as stage director for this opera, followed closely the pattern set by his predecessors. His one conspicuous departure therefrom was in the elimination of the revolving stage conveying spectators from the exterior to the interior of Don Giovanni's home to conclude the first act.

Matinee audiences are wonderful! They go for the stage show and the music, and that which went to hear the two Pinza's—Ezio and Claudia—in Faust was so enthusiastically demonstrative it should have inspired everyone on the stage to his and her best efforts.

### Pinzas Appear Together

While the audience went to see and hear Claudia Pinza as Marguerite, the surprise sensation of the day was not Miss Pinza but Giuseppe Valdengo who sang Valentin. His first aria won him a show stopping ovation. And while the audience gave an ovation to Miss Pinza (and everybody else too), it was Valdengo who was the talk of the town during the entr'actes.

Miss Pinza proved a buxom and very mature appearing Marguerite. Her first vocal utterances indicated a nice quality of tone in the medium register. The audience reaction to her Jewel Song must have relieved her of any fears she may have had regarding her reception, and she sang better and better as the opera advanced. Her love duo with Jobin (Faust) and the final trio in the prison cell with her father and Jobin were particularly well sung. In short, she was far from the worst of Marguerites, and equally far from the best Marguerites beguiled here by Mr. Pinza's Mephistopheles.

The senior Pinza was considerably below par. He sounded and acted as if he were very tired. Which left first vocal honors to Jobin for a beautifully sung Faust, to Valdengo and Herta Glaz, who sang Siebel. Claramae Turner and George Cehanovsky were also distinct assets to the cast.

Wilfred Pelletier conducted with excellent results. The chorus has never sung this opera so well as on this occasion. Armando Agnini made

some innovations in the staging, the most conspicuous one being that of having Valentin die in Marguerite's garden rather than in the street.

Madama Butterfly on Sept. 22 found Licia Albanese singing beautifully and acting the role better, in this reviewer's opinion, than any occidental has ever been known to do. She used less make-up than previously, and was content to suggest the oriental nature of the character rather than try to make herself look Japanese.

Jan Peerce sang Pinkerton, and not only gave the most magnificent vocal performance of the role that we have had in many years, but also looked exceedingly well in the costume of Pinkerton. Both the tenor and the soprano were recipients of ovations—quite the greatest the subscription night audience has bestirred itself to give any stars this season.

Smaller roles were capably sung by Herta Glaz (the Suzuki), Francesco Valentino, who sounded well as Sharpless, and the ever reliable Alessio de Paolis, George Cehanovsky, Thelma Votipka, Lorenzo Alvaray, Walter Olitzki, and Colin Harvey. A new juvenile, Michele Tracy, was the child.

Armando Agnini staged the opera effectively and departed from tradition in staging the finale. The child was sent off stage, doll in hand (and no flag) and Pinkerton did not return to view the dying Butterfly. The result was more dramatic than theatrical, and all to the good.

### San Francisco Opera Visits Portland

PORTLAND, ORE.—The encouraging reception of the San Francisco Opera a year ago inspired a group of public spirited men to organize the Portland Opera Association, with Kurt Koehler as president and Phil Hart as manager. Under this guarantor support, The San Francisco Opera appeared at the auditorium, Sept. 11, 12, 13.

Aida drew a nearly capacity audience while Madama Butterfly and Faust enjoyed sold out houses. The productions vivid musically and dramatically, the Metropolitan singers, of whom several were here for the first time, the seasoned orchestra, the competent conductors and the sparkling choruses elicited rounds of applause.

Stella Roman sang the role of Aida; Blanche Thebom, Amneris; Kurt Baum, Rhadames; Robert Weede, Amonasro; Nicola Moscona, Ramfis; Lorenzo Alvaray, the King; Thelma Votipka, the Priestess. Paul Breisach was the conductor.

The cast of Madama Butterfly included Licia Albanese, Cio-Cio San;



N. Strohmeyer  
Gaetano Merola, general director of the San Francisco Opera Company; Claudia Pinza and Ezio Pinza following the performance of Faust, in which Miss Pinza made her San Francisco debut

Jan Peerce, Pinkerton; Herta Glaz, Suzuki; Giuseppe Valdengo, Sharpless; Alessio de Paolis, Goro; supported by Lorenzo Alvaray, George Cehanovsky, Elma Heltman, Walter Olitzki, Colin Harvey and April King. Pietro Cimara conducted.

An exhilarating performance of Faust marshalled the gifts of Raoul Jobin, Faust; Ezio Pinza, Mephistopheles; Nadine Conner, Marguerite; Giuseppe Valdengo, Valentine; Herta Glaz, Siebel; Claramae Turner, Martha; George Cehanovsky, Wagner. Karl Kritz substituted as conductor for Gaetano Merola. J. F.

### Opera Gives Three Works in Seattle

SEATTLE.—The San Francisco Opera Company got its silver jubilee 25th season off to a good start with three well-paced performances in this city's red-carpeted Civic Auditorium.

More than 12,000 music lovers, an attendance record for opera in the Pacific Northwest, saw three trusty and well-tried works, Aida, Madama Butterfly and Faust.

Despite the bumper attendance, the Company lost about \$4,500 in its three-night Seattle stand, according to Paul Posz, manager. Last year, its losses were more than \$10,000 in Seattle.

Paul Breisach's spirited conduct-

(Continued on page 12)



The gala opening night audience in the San Francisco War Memorial Opera House

# MEPHISTO'S MUSINGS

## Dear Musical America:

After your dark forebodings about what Hollywood might do to Schumann and Brahms, I went to a preview of the new movie, *Song of Love*, which Metro-Goldwyn-Mayer just brought to the Music Hall in Radio City. You were entirely justified, I'm sorry to say, in playing Cassandra. This is another of those overblown Hollywood biographies in which mawkishness is king. Apparently the studio has taken note, however, of some earlier critical complaints for they run a little apology along with the credit lines, saying that "certain necessary liberties have been taken with incident and chronology". The italics are mine. Why were liberties necessary? I ask in pain. Why was it necessary to show, for example, Brahms listening to his first symphony about 15 years too soon? and playing a Rhapsody before he composed it in reality? Or little Felix crawling, gurgling, mewling and being fed before he should have been born just in order to give "infant interest"? But these distortions and others like them are not so important to anyone but people who are interested in music and musicians—admittedly there are millions who aren't and who will coo over baby Felix, and feel their eyes grow moist with Katharine Hepburn's (the actress who makes Clara Schumann just another Hepburn "vehicle" has wet orbs through most of the footage). What is more regrettable is the absolute misunderstanding of how musicians live, think, feel and perform. Do you believe that Robert Schumann would have been entirely complacent at hearing and seeing his Carnaval cut short by his gifted wife in a gala concert so that she could rush to the wings where Felix yapped in the arms of the nurse and hustle backstage to nurse him? Do you believe that Brahms would have whispered sweet nothings to Clara in the midst of the premiere of his first great symphony, then in response to shushing, defiantly talked out loud and finally left the hall in order to pursue the conversation? Do you think Clara, always and foremost the musician—at least in the concert hall—would have per-

mitted it? Ah, well, these are movie ideas. They had a pianist named Laura Dubman (said to be the "only" pupil of Artur Rubinstein), coach Hepburn for a couple of weeks so that she could emulate a brilliant pianist to keep up with Rubinstein's really magnificent playing of music by Brahms, Liszt, and Schumann. But they never can make a non-pianist look like a pianist. There is nothing to quarrel with in the presentation of the music, as it happens. The choice of material seems a little of an understatement, however. That *Träumerei* should be Robert's favorite piece seems hardly possible. And Schumann's *Faust* assumes an importance uncommensurate with reality.

All this is troublesome to those who love music and respect its verities and the essential truths about the lives of people who have made it. But what is bound to be more distressing than almost any other anachronism, falsification or "liberty" is the reiteration of Schumann's failure. In this movie, he never made a success. His breakdown was attributed mostly to lack of recognition and happiness. No mention of his truly significant place in the world of the day; of his influence exerted through his writing; of the affection and partisanship of great men—to be sure, Brahms takes Liszt the score of *Faust* and Liszt has a pretty princess lure Reinecke into having it done at the Gewandhaus. In the midst of this performance, by the way, Schumann collapses after suffering his auditory hallucinations. This gives the film still another chance to recreate a glorious old hall—they like to brag about the square feet of space and the half mile of pipe for the natural gas used in the reconstruction of the Cologne Gürzenich—all to house Brahms' First Symphony, which wasn't even given there—at least not its première.

I could go on for columns, but I'll spare you. I only want to say one more thing—and that is about Brahms. If you believe in Robert Walker's soft-faced, saccharine tame housecat version of Johannes, send your seconds to me at once. I won't fight over Paul Henried's Schumann. Several descendants of the family—among them a grandson of Elise, I believe, saw the film the night I did and seemed satisfied. Or were they being just polite? It's done now, and not for all your tears or prayers will M-G-M recall it.

\* \* \*

Add movie reviews: a Dismal Disney, called *Fun and Fancy Free*, in which the inimitable Walt seems desperately grasping at old formulas. It would have been better to leave Edgar Bergen out—humans add nothing to cartoons and Bergen is all ham and a yard wide. The same porcine flavor hangs over a Columbia Pictures short dealing with the life of the Hungarian tenor, Miklos Gafni. Put together in creaky studio sets with interpolations of newsreel shots, this film would better blush unseen. The tenor has a fine, large voice, which sounds wonderful even on a bad sound track, but his face was not designed for close-ups and his acting is still rudimentary.

## AD LIB

David Mallet



"He's farsighted"

And, while I'm in a critical mood, let's talk only a minute about the new musical which uses—some say abuses—Tchaikovsky's music. It's called *Music in My Heart* and its music was adapted by Franz Steiner, the direction is by Hassard Short and the truly opulent costumes and settings are by Alvin Colt. Oddly enough, the intentional distortion of Peter Illyitch's music is not so deplorable as it might be and there are some nice moments with orchestra and a couple of good voices (Charles Fredericks and Jean Handzik)—and even the under-study-risen-to-star Martha Wright is pretty and not too bad a singer). But the threadbare story and the musty comic situations were pretty uncomfortable for most of the evening, although Vivienne Segal did the best she could with a hard-boiled role. Ruth Page designed some conventional choreography danced by Olga Suarez and Nicholas Magallanes. I understand that a torrid dance by Pauline Goddard titillated the first night audience. The second night (when I was there), they omitted it. How many nights will the piece run? I'm no prophet. But maybe a tolerant public will keep it alive for the sake of its mounting and melodies.

\* \* \*

John Charles Thomas can now buy more Merino sheep than a sleepless man could count in a whole night. And the popular baritone might need them for that very purpose. It seems that Mr. Thomas earned the phenomenal sum of about \$250,000 during his recent tour of 36 concerts in Australia and New Zealand. All very good—but my correspondent from Down Under informs me that the Australian government, saving dollars, has limited the amount American artists can take out of the country to 1,000 pounds (\$3,000) each. Mr. Thomas, who really shouldn't be too chagrined, will have either to buy \$247,000 worth of sheep or drearily invest the money in solid Australian stocks and bonds.

\* \* \*

I'm in the book-reviewing groove once again. This time, it's a volume that, to quote baseball parlance in the case of a smashing hit, is "too hot to handle". I'm well prepared, with asbestos gloves and a

nose accustomed to brimstone. It seems the choleric Charles O'Connell, oft termed "The Wild Irishman" by his friends, has written right out of his inmost mind in *The Other Side of the Record*, which Knopf publishes in a flaming red cover. It has 332 pages packed with reminiscences and opinions—all personal and none sparing the horses. As music director for Victor Red Seal Records from 1930 to 1944, Mr. O'C. came in contact with the musical mighty: ditto with Columbia Records for a short time after leaving Victor. How are the mighty fallen? you may ask after reading this book. This in spite of his Prelude in which he says: "The truth as set forth here may occasionally be disagreeable to some of my musician friends and incredible to their admirers. Let them console themselves with the thought that I could have told 'the whole truth', but being familiar with the quality of mercy, I will not. I promise to tell, rather, 'nothing but the truth'. Who rightfully may resent that?"

Well, if Mr. O'Connell doesn't already know, I can pretty well guess who will do some resenting. Toscanini et entourage, Lily Pons et mari, Lauritz Melchior og fru and several others. The author is going to be bitterly disappointed, I'm afraid, at the reactions of some of his friends. Because he has allowed himself the luxury of speaking freely—and it is a luxury. Also, he has analyzed characters judicially—weighing the good here, the bad there—and no one wants to be judged like that. So I won't be surprised if Mr. Ormandy, for example, is a little unhappy, although Mr. O'Connell obviously didn't mean him to be. Stokowski probably won't turn a hair. Monteux Rubinstein, Traubel and Heifetz may even be content. Iturbi possibly will curse picturesquely in Spanish. Koussevitzky is an unknown quantity when it comes to the reception of books. At any rate, the book will be, shall I say, discussed? Yes, discussed, says your

Mephisto



A scene from the ballet *The City of the Golden Doors*, with music by the Argentine composer, Constantino Gaito, staged recently in the Teatro Colon, Buenos Aires.

## Argentine Season Brings Abundance of Operas, Concerts and Recitals

BUENOS AIRES

THE musical season in the Argentine capital which is about to terminate, has attained extraordinary brilliance. On certain days the musical activity has been such that public and critics have had to choose among quite a number of concerts and lyrical performances which were taking place at the same time.

The operatic season of the Italian company ended with Verdi's *La Forza del Destino* and featured Beniamino Gigli. His performance was exceptional as was the production of the entire work. Other artists in the cast were Sara Menkes who alternated with Delia Rigal, Carlos Guichardut, Salvatore Baccaloni and Fedora Barbieri. Ferruccio Calusio was the very capable director.

One of the outstanding artistic achievements of the season was the performance of Wagner's *Ring* directed by Erich Kleiber. Each work in the cycle was characterized by the highest of artistic standards. Rose Bampton made an excellent Sieglinde and Astrid Varnay was a well-endowed Brünnhilde. The tenor was Set Svanholm whom the Argentine public immediately recognized as one of the greatest Wagnerian artists of our time.

Others who were heard to the best of advantage in the *Ring* were Herbert Janssen, Emanuel List, Fred D'estal, Max Lorenz, Lydia Kindermann, Elsa Cavelti and a group of Argentine singers among whom the tenor Roberto Maggioli was outstanding for his rendering of Mime in *Rheingold* and Siegfried.

The opera *Erase un Rev* by the Chilean composer Juan Casanova Vicuna, was shown after *Götterdämmerung*. This opera is of small merit, but the services rendered by the Colon Theatre made a sumptuous setting.

The next performance was Richard Strauss' *Der Rosenkavalier* directed by Mr. Kleiber. Rose Bampton took the leading role and Elsa Cavelti was Octavian. Emmanuel List made a perfect Baron Ochs and the rest of the cast, completed by local talent, was good, among whom Olga Chela-

Pianist-Accompanist for baritone. Male, single. Florida and trips, Nov. to June. Room and board. Salary, percentage. State qualifications, references, salary. Box 1015, Musical America, 113 W. 57th St., New York City 19.

vine, in her role of Sophie, gave a brilliant performance.

Arthur Honegger's *Jeanne d'Arc au Bucher*, which will be shown shortly, will be led by Erich Kleiber owing to the fact that the composer has had to cancel his visit to Buenos Aires.

These last weeks offered the presentation of the pianists Rudolf Firkusny, greatly admired by the Argentine public, Paul Loyonnet, Wilhelm Backhaus, who gave, at the Colon Theatre a complete cycle of Beethoven's Sonatas and a few extra concerts which were great successes. Witold Malczynski, Artur Rubinstein and Jose Iturbi also drew full houses.

Local critics were deeply impressed by Dorothy Maynor, the North American singer, and the French violinist Ginette Neveu who performed later and who showed a talent possessed by only a few. The guitarist Andres Segovia also gave a number of recitals.

The Philharmonic Association of Buenos Aires, directed by Juan José Castro, also performed. At one concert the symphony by Stravinsky in three movements was presented. Fritz Busch led four concerts, one of which was the presentation of Richard Strauss' *Metamorphoses*.

The Argentine League of Composers offered an inaugural concert, giving works by Hindemith, Stravinsky, Pia Sebastiani, Juan José Castro and Luis Gianneo.

ENZO VALENTI FERRO

## Chicago Opens Musical Season

Soprano Begins Proceedings  
Sept. 14—Artists Appear in Orchestra and Kimball Halls

CHICAGO.—Orchestra Hall opened its doors for the new season on Sept. 14 when Novella McGhee, soprano, appeared in a recital sponsored by Phi Beta Sigma fraternity. With a clear, attractive voice and the natural ability to interpret music with deep feeling, Miss McGhee captivated her large audience in simple, direct songs such as *Annie Laurie* and *They Crucified My Lord*. In arias by Handel and Donizetti and in a Schubert group, she was less successful in projecting the music's meaning.

Kimball Hall, where many young artists have revealed outstanding talents but where a much larger number have proved themselves un-

ready for concert work, began its heavily booked schedule early in September.

Boris Zlatich's violin recital on Sept. 21 was a distinguished event. Before a large audience, Mr. Zlatich played a taxing program with interesting effect, for he has a nice tone and a fundamentally good technique. Particularly attractive was his performance of Hindemith's Sonata in C, with Yasna Binkini at the piano. Other novelties were Stone's *Doina*, a gypsy type piece, and George Perlman's *Hebraisch*.

Another successful Kimball Hall recital was that of Paul Olefsky, cellist, who disclosed an uncommonly beautiful tone and a high degree of musicianship. His father, Maxim Olefsky accompanied him in works by Haydn, Beethoven and Lalo.

Margaret Bonds, pianist-composer, opened the Philruth concert series at Kimball Hall on Sept. 23, and Camilla Vozzella appeared there in a piano recital sponsored by the University of Dubuque on Sept. 8.

The Ballet Russe de Monte Carlo opened a 12-day, 16-performance engagement at the Opera House on Sept. 24, bringing three new works: Antonia Cobos' *Madronos*, Ruthanna Boris' *Cirque De Deux*, and Edward Caton's *Lola Montez*. Alexandra Danilova, Nathalie Krassovska, Leon Danielian and Frederic Franklin and other favorites were warmly welcomed.

RUTH BARRY

## Cultural Society Has 277 Chapters

National Society of Music and Art Outlines Seven Aims—Blarowski President

With the establishment of 277 chapters of active members in 34 states, and the preparation of a large amount of educational material, the National Society of Music and Art has made significant strides towards the accomplishment of its sevenfold objective during the first year since its incorporation, according to Gregory I. Blarowski, president of the Society.

Aims of the organization include: cultivating music appreciation to develop more patrons for all forms of music; recognizing outstanding talent, and the works of American composers; financial assistance for outstanding talent on a loan basis without interest; visual education in the public schools; opera and concert in English; establishment of a national music and art center, and creation of a federal department of fine arts.

"Verified statistics show that 25 per cent of the American public is interested to some extent in worthwhile music, yet only two per cent actually patronizes concerts, symphonies or opera," states Mr. Blarowski. "We are preparing an active campaign to awaken interest in the other 23 per cent and enlist them in the category of music patrons."

"If we succeed in reaching only another two per cent, that will double attendance and demand for concerts and other musical events, and will be a worthy achievement in itself. We plan and hope to do even better."

"The Society's program is one of support and cooperation for all other musical organizations, for it conflicts with no other and aids all others."

Headquarters of the Society is Suite 423, Roosevelt Bldg., Los Angeles, but the national board of directors consists of musicians, teachers and artists, including prominent educators, conductors, composers, and music lovers, in most music centers of the country.

Leading musicologists have been commissioned to prepare educational material specially designed to whet musical interests and educate in an informal, entertaining manner.

The various local groups or chap-

ters will have the opportunity to discover and assist talented young artists at the beginning of their careers. Appearances before the local chapters and exchange with other groups will assist the young artists in gaining the experience necessary to continue careers under commercial managements.

"Funds to assist young artists are to be made available without interest," Mr. Blarowski says, "but repayment is expected when the artist has begun to earn a livelihood. In this way, the same funds will become available to others later, and opportunities will grow steadily."

"Local composers also can be aided by their own local chapters, especially in the all-important matter of giving their works adequate and respectful hearings."

Included in the educational material being prepared are operatic librettos and the texts of many Lieder and concert songs. Every attention and care is being lavished to make them singable as well as musically meritorious.

The Society itself has no intention of presenting opera or concerts, beyond the pre-professional assistance to talented youngsters. The translations are to be made available to interested singers and opera companies.

Visual education in public schools may be used greatly to the benefit of the arts, Mr. Blarowski feels. At present it is being used only in a few metropolitan centers. The Society's program also includes the use of educational films for school children, which can largely enhance appreciation of music and art.

Establishment of a national music and art center, and a department of fine arts within the Federal government have been advocated by progressive musicians and music lovers over a period of years. The Society, Mr. Blarowski declares, intends to participate in an active campaign to achieve these ends.

Mr. Blarowski started a third transcontinental trip this month to establish new chapters in other communities. His eventual goal is establishment of a chapter in every city and town in the United States.

## Opera in Seattle

(Continued from page 10) ing set the pace for a polished production of *Aida*. Stella Roman, singing in the title role, was in excellent form, and Blanche Thebom, as Amneris, was thoroughly charming and convincing. Kurt Baum, as Radames, and Robert Weede, as Aida's father, were also first-rate.

Licia Albanese was a brilliant Butterfly in the second night performance of the Puccini tragedy. She was in rich voice, and her histrionics were superb. Singing Pinkerton was Jan Peerce, and Giuseppe Valdengo was a smooth Sharpless. Pietro Cimara conducted.

The performance of *Faust* was not completely up to par. Singing the title role, Raoul Jobin has been heard to better advantage, and Ezio Pinza, as Mephistopheles, was not in his usual good form.

Bright spot of the performance was the Seattle debut of San Francisco's Florence Quartararo. The 24-year-old soprano was a dramatic Marguerite, with an electric voice that equalled her acting ability. Gaetano Merola conducted.

JOE MILLER.

**German Choral Conductor Wanted**  
German choral conductor wanted by German Singing Society in city of central New York. Parties interested please communicate with U. M. No. 83, Musical America. State experience, training and age. References desirable.

# Concerts in New York

## Rhea Jackson, Soprano

Rhea Jackson, soprano, was heard in Town Hall on Sept. 12, with J. Allen Taffs at the piano and Harold Kohon playing the violin obbligato in Mozart's *L'Amico*, Saro Costante. Miss Jackson opened with a somewhat hackneyed group by Bach, Handel and Schubert, of which Care Selve from Handel's *Atalanta* was the best. The difficult tessitura of the song seemed to hold no terrors for the singer. The second group, also somewhat stereotyped, included Scarlatti's *Le Violette*, Caccini's *Amarilli*, and Torelli's *Tu lo Sai*. The Mozart aria was well done, after which came a French group including *Depuis le Jour*, excellently performed, and two Debussy works. Four songs by Cimara, including the familiar *Fiocca la Neve*, closed the program.

Miss Jackson has possibilities. The voice is one of individual quality and with a little care in the matter of production might be both larger in volume and more varied in color. Doubtless longer experience will supply these two desiderata, since Miss Jackson is already an interesting singer. D.

## Rosa Sandra, Soprano, and Norman Atkins, Baritone

Two young singers, Rosa Sandra, soprano, and Norman Atkins, baritone, voted the outstanding vocalists in a contest held last spring called *Stairway to Stardom*, gave a joint recital in Town Hall on the afternoon of Sept. 13.

Included among the soprano's offerings were early Italian arias, Lieder by Brahms and Schubert and an aria from Verdi's *Macbeth*. She disclosed a voice of considerable power and range which with further training may prove a valuable addition to the concert and operatic stage. An increased attention to the subtleties of phrasing, shading of tones and nuance should prove of value. Her natural equipment is excellent.

Mr. Atkins' singing revealed an instinctive feeling and warmth. He showed himself to be equally at ease in the Brahms and Schubert Lieder or lighter songs, both of which were projected in the manner which belied the baritone's experience. Among his assets are a pleasing resonance, vitality, artistry and musicianship. L.

## Maria Teresa Rodriguez, Pianist

Maria Teresa Rodriguez, Mexican pianist, who made her local debut in Town Hall, Sept. 13, has deft and generally accurate fingers and plays with fluency and, in the main, with taste. Unfortunately, her performances exhibit little in the way of warmth, imagination or insight and she delivered the B Major Prelude and Fugue, from the second book of Bach's *Well-Tempered Clavier*, Beethoven's Sonata, Op. 109, his Thirty-two Variations in C Minor and Chopin's Tarantella and B Major Nocturne, with a thin, shallow tone and a want of color which had the effect of making everything she offered sound alike. P.

## Eunice Podis, Pianist (Debut)

Eunice Podis, Cleveland pianist, first-prize winner in the National Federation of Music Clubs' Young Artists' Auditions in 1945, made an unusually interesting recital debut at Town Hall on Sept. 16. Miss Podis revealed herself as a vital musical personality with an apparently in-



Rhea Jackson

Eunice Podis



Naomi Watson

Clifford Herzer

## RECITALS

tensed hand and wrist and his tempos were spasmodic, but he obviously had immersed himself in the spirit of the music.

It was difficult to see what was characteristic about Mr. Townsend's vague, chattery and imitative pieces, though Mr. Herzer played them briskly enough. Of the Prelude, Contra Dance, Waltz and Toccata the last had at least rhythmic vitality to recommend it. Dello Joio's Suite is modern in the best sense. Its rhythmic power and ringing sonorities stir the blood like a gust of fall wind. Here again Mr. Herzer was really inside the music. A Chopin group at the close, including the three posthumous Etudes, was played in rather perfunctory fashion. Mr. Herzer's performances earlier in the program were consistently vital and intelligent. S.

## Naomi Watson, Contralto

Naomi Watson, contralto, who has sung previously in Town Hall, gave a recital there on the afternoon of Sept. 20, with Arpad Sandor at the piano. Miss Watson again made a good impression both by the quality of her voice and by her interpretative ability. There was, at times, an unnecessary vibrato but in general, her production was satisfactory. Arias by Bach and Handel were well done. In the second group in German, there was some irregularity of presentation. *Die Junge Nonne* is not a difficult song, nor is Brahms' *Botschaft*, the latter, especially, with a good pianist in attendance. Franck's *La Procession*, however, requires something more than Miss Watson brought to it. *Fourdrain's Carnaval* was a part of

(Continued on page 17)

## Teacher of Singing

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## Second Judgment—by Record of a New Opera

OPERAS are written to be seen as well as heard. That some of them are less dramatic, spectacular or psychologic than others—indeed, that certain composers lack an inborn sense of the theatre—does not alter this basic fact. Yet suppose that different cities (even so prodigally equipped a music center as New York) are, for good reasons or bad, denied the chance of experiencing some particular lyric drama—are they not better served by a broadcast or a recording of the work in question than by the more or less trustworthy reports of presumable experts chronicling their reactions from afar?

We were granted an opportunity to ponder the matter only a short time ago. Under the auspices of the Intercollegiate Broadcasting System an invited audience listened to Gottfried von Einem's new opera, *Dantons Tod*, as recorded at the world premiere of the piece at the Salzburg Festival this by-gone summer. The audition took place in the intimate little concert hall of the Steinway Building and lasted something like two hours. It was a wholly unceremonious affair, not even the names of the participating singers being announced. A handful of hearers left the hall before the "performance" concluded. The greater number remained, deeply absorbed, till the finish. After the rather dubious accounts from abroad the effect of an actual hearing was impressive, to say the least.

The recording, as such, was largely defective and there were probably few listeners who failed to make the proper allowances. Nevertheless, these auditors for the greater part seemed to agree that *Dantons Tod*, given anything like a representative performance, might be an uncommonly stirring artistic experience. Certainly, a seasoned operagoer could sense that the actual performance in Salzburg must have been of really high order—one which our own local operatic establishments might have a good deal of difficulty in equaling. Not only did the accomplishments of the individual artists strike one as outstanding but the entire ensemble appeared to be extraordinarily dramatic, vital and well-knit. And *Dantons Tod* is a work in which the chorus is the protagonist. Foreign reviewers have compared it, for this reason to Mussorgsky's *Boris*. To a certain degree this judgment may be allowed to stand. Yet the savage revolutionary masses of the von Einem-Büchner tragedy vent their fury in music of a very different stripe from that in the Russian masterwork.

With a typewritten description of the action in hand it was more or less possible to visualize the stage doings, though plainly it was a case of half a loaf. Of one thing, however, one could be reasonably certain: *Dantons Tod*, if rather unrelieved in its explosive moods, offers a modern score, searing in its idiom and amazingly ingenious in its construction (its dramatic use of certain learned forms evokes things like the late Alban Berg's *Wozzeck* and *Lulu*). It is assuredly not an opus to be dismissed casually. One would like to see how the opera works out on the stage, given so powerful an interpretation as it received from the forces of the Vienna Opera. When one considers the handicaps under which a piece exacting such impressive team work was carried out in Salzburg one hesitates to dismiss the opera as casually as some trans-

atlantic hearers have done. For our own part we have cause to be grateful for such a recorded performance, irrespective of its technical shortcomings.

Listeners in the audience who had heard Britten's *Peter Grimes* in the Berkshires last year made certain inevitable comparisons—principally relating to the use of the orchestra in interludes between scenes. *Peter Grimes* will be given at the Metropolitan this year. Perhaps next year will bring Dantons *Tod*.

## Musical America Changes Dates of Publication

BEGINNING with the next issue, which will be dated Nov. 1, *MUSICAL AMERICA* will change its dates of publication from the 10th and 25th of each month when two issues are published to the 1st and 15th. Thus the two issues in November, December, January and April will be dated on the 1st and 15th.

## Artist's Dilemma

RECENTLY a young pianist made his New York debut at the Town Hall. He was politely applauded but the impression he created was manifestly not overwhelming. His newspaper reviews were middling—the kind one reads many times in the course of a season. Few persons who heard the recital are likely to remember it long in the welter of musical events these weeks and months to come.

It transpired that the newcomer had been seriously ill shortly before his appearance—in fact, had only lately come out of the hospital and ventured on a sufficiently taxing program though barely convalescent. Half way through the concert he had fainted in the artists' room but on recovering had insisted on going through with the rest of the bill. No indulgence was asked and virtually none of the listeners realized the performer was indisposed. The reviewers, so far as one knows, had no idea that anything had been wrong; so according to their lights they commended what they found good and faulted the player for things they judged defective.

Actually, the event illustrates a dilemma not at all uncommon among artists, particularly unknown ones who have their reputation to make. The obvious thing to say is that the pianist in question ought to have cancelled his appearance and made no effort to confront the public before he felt confident of doing his best. But the tightly packed schedule of the New York concert halls being what it is he knew that he had no chance of obtaining the Town Hall (or, peradventure, any other) for months. So injudiciously

## Personalities



Dorothy Kirsten in Paris with Gustave Charpentier, studying the role of Louise which she is singing in San Francisco and New York

(as it proved) he resolved, fit or unfit, to go on with the recital. Possibly the decision was foolhardy but one may hesitate before censuring him too severely. That he went through with the concert was, perhaps, a counsel of desperation and, as such things always are, regrettable.

On the other hand, how could the uninformed audience, including the critics, know that the performer was in ill health and make allowances accordingly? The artist has only himself to thank for keeping his temporary disability a secret and cannot logically complain if his notices were, in this way or that, qualified. Like uncounted other aspirants he must have realized that the beginnings of his American career can be gravely prejudiced by an unfavorable—or, indeed, only a semi-favorable—New York press. So if one cannot reproach the artist for not putting his best foot forward under these conditions neither can one conscientiously reprove the reviewers for judging as they did on the basis of what they heard rather than what they *might* have heard.

The two-edged problem is a tricky one and eludes an easy solution. Similar situations are likely to come up many times in the course of the overcrowded New York music season. We do not pretend to pass any facile decision. But we do think that when an artist is handicapped he owes it to his hearers no less than to himself to say so frankly and openly.

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# MUSICAL AMERICANA

WORD comes from Paris that Jacques Thibaud, violinist, has received the signal honor of being named the only Commander of the Legion of Honor from the Arts Section this year. He is also the first French violinist to have been named Commander of the Legion. M. Thibaud returns to the United States this winter for a series of recitals and appearances with orchestras throughout the country. . . . Ernest Ansermet conducted a program of works by Samuel Barber, Virgil Thomson, and Aaron Copland over Radio Geneva on Sept. 14, all being first performances in Switzerland. . . . On Sept. 20, Lucy Carasso and conductor Maurice Abravanel were married in Richmond, Va.

Pianist Alexander Brailowsky is scheduled to return this month from a tour of the Continent and will begin an American tour immediately. He will play for the benefit of the Rachmaninoff fund on Nov. 2 with the Cleveland Orchestra under George Szell. . . . Conductor Richard Korn sailed for Europe on the Queen Mary late in September. He plans to appear on various podiums in France, Czechoslovakia and England this season. . . . **Mia Slavenska**, who will make a cross-country tour this season with her Ballet Variante, was admitted to American citizenship in Los Angeles on Sept. 12. **George Zoritch** and **Joey Harris** have recently joined Mme. Slavenska's company, which begins its tour in Hollywood this month. . . . **Helen Jepson**, soprano, sang The Star Spangled Banner at the opening of the World Series on Sept. 30.

Duo-pianists **Bartlett** and **Robertson**, after resting at their Rancho Santa Fe in California, will tour the U. S. and Canada from October to March, then go back to Europe for appearances in England and Holland. . . . The first performance of **Gardner Read's** new Pennsylvania Suite, based on Pennsylvania folk themes and dedicated to **Fritz Reiner** and the Pittsburgh Symphony, will be given by that orchestra on Nov. 21. . . . **Regina Resnik** of the Metropolitan will make her debut in Europe next spring. She will first appear in the Scandinavian countries and later sing in Switzerland, Italy and England.

Two days after her concert debut at Carnegie Hall on Sept. 25, **Etta Prince**, soprano, was married to Frank Winnet, captain of a Liberty ship. The couple sailed immediately after the ceremony on the captain's ship for a Paris honeymoon. . . . When **Frances Yeend** sang the three soprano roles in Tales of Hoffmann with the New Orleans Opera Co. on Oct. 9 and 11, she became the first soprano to assay the roles of Antonia, Giulietta and Olympia in a single performance since the Belgian soprano Vina Bovy did them at the Metropolitan in 1936. . . . **Harald Kreutzberg**, noted European dancer who has not been seen in this country since 1939, will be presented by S. Hurok in a series of programs beginning Nov. 9.

**Nan Merriman**, mezzo-soprano, has ten New York appearances on her schedule for the 1947-48 season, in addition to a transcontinental concert tour that will take her all over the U. S. and Canada. . . . On Nov. 8, **Efrem Zimbalist** will begin his series of Town Hall recitals covering the history of violin literature, opening his first program with what is alleged to be the first composition ever written for violin, a work by Biagio Marini (c. 1600—c. 1660). . . . Pianist **Guimaraes Novaes** came from Brazil to open a concert schedule of extensive American, Canadian and Havana bookings, opening Oct. 5 in Buffalo. Her Oct. 7 recital in Montreal was shortwaved to Brazil over the CBC network.

In the first week of **Lauritz Melchior's** fall concert tour of the U. S. and Canada, beginning on Nov. 20, the tenor will sing seven concerts in seven days in seven different cities. . . . **Risë Stevens**, mezzo-soprano, has been invited to do two of her best known roles—Rosenkavalier and Carmen—in English at Covent Garden, London. . . . **Artur Rubinstein** opened his first European tour since 1939 with a recital in London on Sept. 19 at Royal Albert Hall, the first in a series of benefit concerts he will play in England, France and Italy.

**Dusolina Giannini**, soprano, returned recently from an extensive concert tour abroad. High spots of the tour were her appearances in London, Paris and Zurich, and with the Wagner Society in Amsterdam. . . . At Town Hall on Nov. 3, **Carlos Salzedo**, harpist, will be soloist in the first performance of a Concerto for harp and orchestra by **Norman Dello Joio**, playing a

## What They Read 20 Years Ago

MUSICAL AMERICA for October, 1927



Artur Rubinstein, Maurice Ravel, and Paul Kochanski (from the left)



Left to right: Mischa Elman, Mrs. Elman, Maria Kurenko, and Toscha Seidel

### ON VACATION AT ST. JEAN DE LUZ

#### Other Days, Other Ways

Coaching Dove Sono with a former Mozart singer, an American girl was told to hold onto the high note. "But, Madame, I can't. It'll spoil the rhythm and the conductor wouldn't wait for me!" "But, my dear," replied the coach, a conductor must wait for you!"

1927

#### The Army and Navy Speak

Provisions or orders issued requiring the playing of the National Anthem at any time or place shall be taken to mean The Star-Spangled Banner, to the exclusion of other tunes or musical compositions popularly known as national airs.

1927

cadenza which he wrote for the work at the composer's request. . . . **William Hacker**, musical director of the Arkansas State Symphony, conducted two concerts on Oct. 9 and 10 with an ensemble of 40 pianos in Sioux City.

During September, **Walter Hendl**, assistant conductor of the N. Y. Philharmonic-Symphony, finished his First Symphony and began teaching for the Juilliard Extension School of Music; the crowning production of the month, however, was the birth of his first child, Susan, on Sept. 18. This month Mr. Hendl will inaugurate the new Young People's Concert series, for children under nine. . . . Pianist **Hazel Scott** opened her first recital tour under Columbia Concert's management at Amherst, Mass., on Sept. 29. She was soloist with the Rochester Orchestra on Sept. 23, and will appear with the Toronto Symphony on Nov. 21. . . . Contralto **Eunice Alberts**, who has made numerous appearances with the Boston Symphony under Koussevitzky, was recently engaged for a concert with William Steinberg and the Buffalo Philharmonic next February.

**Susan Reed**, ballad singer, opened her first concert tour on Sept. 27 in Chambersburg, Penn. She has just completed her first motion picture, *I Surrender, Dear*, for Columbia Pictures, and will make four appearances in New York City this season. . . . **Ksenia Prochorowa**, pianist, who made a memorable appearance as soloist in the Rachmaninoff Second Concerto with the Toronto Symphony last June, is now on tour in Central America. . . . **Grace Panvini**, coloratura soprano, left for Italy on Sept. 25 to sing in concert and opera at Rome, Milan and Genoa. Pianist **Stell Andersen** was soloist with the Vermont State Symphony, under Alan Carter, at Bennington on Oct. 3, playing the Brahms Second Concerto. . . . **Hilda Banks**, American pianist and protégée of Serge Koussevitzky, sailed on Oct. 13 on the Queen Mary for her first European tour, with engagements in Sweden, Holland, England, France and Belgium.

**Clara Sussman**, violinist, and **Joseph Shortmeyer**, tenor, were heard in a program at the Annual Dinner of the National Institute of Governmental Purchasing on Sept. 7 at the Hotel Pennsylvania. . . . **Emile Baume**, pianist, sailed for Europe on Sept. 23 for an extended concert tour. He will appear as soloist with the La Scala Orchestra at Milan on Nov. 11. . . . The **Roth Quartet** will be on tour in Europe through the last three months of 1947, return-

ing to the U. S. in January for engagements.

A group of modern paintings collected in the course of a lifetime by **Vladimir Golschmann**, conductor of the St. Louis Symphony, was put on exhibition in New York early this month at the Paul Rosenberg Gallery. The collection includes many examples of Picasso's later work, some never before seen in public, and canvases by Braque, Matisse, Modigliani and Rouault. Mr. Golschmann directed the French National Orchestra during September, was in New York for the opening of his exhibit, then returned to St. Louis for his 17th consecutive music season.

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## Ormandy Conducts Bowl Orchestra

LOS ANGELES.—Hollywood Bowl concerts closed Aug. 30 with a popular program directed by Eugene Ormandy and the announcement that the conductor of the Philadelphians would be musical director of Hollywood Bowl for the season of 1948. He profited by extra rehearsals and men for the concert in which Margaret Truman sang Aug. 23 and presented the banner performances of the varied season.

William Steinberg directed the Bowl Orchestra Aug. 19 and 21 with Zino Francescatti as soloist for the first night and an all-Wagner program for the second.

The return of Jerome Hines, operatic basso, to the Bowl Aug. 10 was marked by a warm welcome. Israel Baker, violinist, who played with Mr. Ormandy Aug. 24 was another resident artist engaged and Mario Lanza, tenor, and Frances Yeend, soprano, sang Aug. 28.

Xavier Cugat and his orchestra, the Iturlis, Amparo and Jose, were added attractions. I.M.J.

## Starlight Operettas Sponsored in Dallas

DALLAS.—The Starlight Operetta was a success both financially and musically. Beginning in June with Show Boat, it featured nine additional operettas. Those in the cast of Showboat included Norwood Smith, Pamela Caveness, Maxine Adams, Louise Lorimer, Harlan Briggs, Clare Alden, Chick Chandler, Rollin Bauer, Joseph Macaulay and William Smith.

John Brownlee, of the Metropolitan Opera, headed the cast of Blossom Time. Others included Gloria Daw-



Izler Solomon, conductor, confers with Artur Rubinstein, pianist, during a rehearsal at Hollywood Bowl

son, Alvin Bean, Edward Kane and Craig Timberlake.

Alan Jones had the leading roles in both Firefly and Merry Widow. Helen George, a newcomer to Dallas, was excellent as Nina. Other operettas were No, No Nannette, Roberta, Rio Rita, Student Prince and Desert Song, with Walter Cassel of the Metropolitan in the leading role.

Roger Gerry staged all the productions and Giuseppe Bamboschek was musical director and conductor for the season. Maurice Kelly was in charge of dances and ensembles and Jerome Jordan was stage manager, with the scenic designs by Peter Wolf. The chorus and dancers were from Dallas and nearby cities. M.C.

## Naples Hears One-Act Contemporary Operas

NAPLES.—A short opera season was given this past summer at the San Carlo Theatre. Among the works performed were Zandonai's Francesca da Rimini and Mascagni's Iris. Two operas by living Neapolitan composers were also done with great success. These were Il Malato Immaginario, a one act piece by Jacopo Napoli and Morenita, another one-act opera, by Mario Persico. On the same evening was heard a Requiem Mass, by a third Neapolitan composer, Achille Longo.

An important concert season was inaugurated this bygone summer on the island of Capri. The concerts took place in a dream-like atmosphere in one of the most picturesque spots of this lovely island. The first was given in the mystic frame of the small 13th Century Certosa Cloister by the celebrated Sabatini-Suriani-Tassinari Trio, which consists of a viola, flute and harp.

The second was held at the Villa Vismara in Tragara, a place well known to all Capri music lovers. In these ideal surroundings the pianist, Ornella Santoliquido, and the cellist, Massimo Amphitheatre, performed with virtuoso distinction a program that included works by Richard Strauss, Chopin, Debussy, Francesco Santoliquido, Stravinsky and others. Francesco Santoliquido's piano piece, Giardini Notturni, gained a particular success. Americans were numerous in the audience. More such concerts are to follow. F.S.

## Duo-Pianists Present Varied Works in Dallas

DALLAS.—On Sept. 18, under the auspices of the Village Music Review Club, the duo-pianists, Edward and Jeanne Deis, were heard at Scott Hall in an interesting program. Each is a splendid pianist, and their combined work was well executed. They re-

ceived much applause. The program opened with an arrangement of the Bach-Sciotti Prelude and Fugue in G, followed by compositions of Gluck-Chasins, Schubert-Bauer, Brahms, Scriabine, Benjamin, Rachmaninoff, Villa-Lobos, and ending with Enesco's First Romanian Rhapsody, arranged by Mr. Deis. Several encores were added. M.C.

Claudio Arrau, James Melton, Marian Anderson and Vladimir Horowitz.

Irving Teicher announced his first subscription series consisting of six pairs of concerts to be presented in the Art Institute. Susan Reed, Ellabelle Davis and DePaur's Infantry Chorus make their initial Detroit appearances. Draper and Adler, Robert Casadesus and Joseph Szigeti complete the series. Dorothy Maynor, Isaac Stern, the Budapest String Quartet, and Burl Ives appear in individual recitals.

ALBERT FEIGENSON

## Artists Added to Music League Roster

The National Music League announces three new artists. They are Marcela De Gray, harpist; Ellen Faull, soprano, and Berl Senofsky, violinist. These artists were chosen from the 53 applicants who applied for the auditions.

Judges for the auditions were: Leon Barzin, Joseph Fuchs, Anis Fuleihan, Raya Garbousova, William Hain, Julius Huehn, Muriel Kerr, William G. King, Ray Lev, Leopold Mannes, Queenie Mario, Ossy Renardy, Francis Rogers, Harvey Shapiro and Alec Templeton. Robert E. Simon was recently elected president of the League.

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## RECITALS

(Continued from page 13)

this group. The somewhat banal aria from Tchaikovsky's *Jeanne d'Arc*, showed the singer's vocal abilities to an agreeable extent. A group in English by American and British composers followed and the program ended with the inevitable Spirituals.

D.

#### Josh White, Folk-Singer

Josh White, balladier and blues singer, who is more at home in night clubs and recording studios than on the concert stage, performed before an enthusiastic audience in Town Hall Sept. 20. Mr. White, whose diction is remarkably clear, made a direct and personal impression with his soft tenor voice on the huge audience, which overflowed onto the stage and called him back for numerous encores, even at intermission. An excellent guitarist, he has the ability to fuse his vocal inflections with the mannerisms of his accompanying instrument which gives him mastery of such diverse ballads as *One Meatball*, *The Lass with the Delicate Air*, *Evil Hearted* and *Outskirts of Town*.

So compelling an artist as Mr. White, whose informal style was not affected by the comparative vastness of Town Hall, could very well have dispensed with the gaudy stage lighting which proved more of a distraction from his narratives than the clinking of glasses and private conversations of his usual artistic habitats.

B.

#### Robert Cornman, Pianist (Debut)

Robert Cornman, young pianist who made his debut in Town Hall on the afternoon of Sept. 21, has an unusually sensitive touch and facility at the keyboard. He is obviously a well-trained musician. It is doubly regrettable, therefore, that he offered a program far beyond his present interpretative grasp. When he reached Prokofieff's Sonata in C, No. 5, Mr. Cornman began to say something for himself. But he treated the tragic and majestic Prelude and Fugue in E Flat Minor of the First Book of Bach's Well-Tempered Clavier as glibly as if they had been a Mendelssohn Song Without Words. And he tossed off Beethoven's towering Sonata in A, Op. 101, more or less as if he were playing the Scherzo from *The Midsummer Night's Dream*. His control and accuracy in the intricate contrapuntal passages of the finale were notable, but he barely scratched the surface of this profoundly subjective and intellectual music.

In the Prokofieff the pianist injected more color and individuality into his playing, though in this work a flavor of irony would have made his performance more convincing. All praise should be given to Mr. Cornman for including *The Alcotts* from Charles Ives' Concord Sonata in his program, which also contained two Preludes by Carlos Chavez, three Chopin Mazurkas and Debussy's *L'Isle Joyeuse*. He has swift fingers and a high musical intelligence. What he needs is self-confidence, courage and experience.

S.

#### Joan Slessinger, Pianist

Joan Slessinger, New York pianist who was first heard here last season, again appeared at Town Hall on Sept. 21. Her program embraced a Beethoven Sonata, Op. 101, a Mozart Sonata in C, two Intermezzis by Brahms, Ravel's *Le Tombeau de Couperin* suite, Seven Little Dance Preludes by Alexander North and Six Etudes by Paganini-Liszt.

The young recitalist again demonstrated the possession of a well-rounded technique capable of negotiating whatever tasks were demanded with reassuring fluency and, in addi-



Josh White

Roy Johnston

tion, the command of tone of notably good quality under all conditions. Unfortunately, she seemed to be enamored of sheer beauty of sound to the point of remaining unaware of the essential significance of the music she was playing. Had she been as alert to the meaning of the music and as skillful in projecting it as she was sensitive to loveliness of tone her performances would have been noteworthy indeed. But the playing showed little differentiation of style in the compositions and it was kept prevailingly within a mezzo-piano framework, without any variety of color and without any temperamental ardor back of it. The Beethoven sonata was not convincingly grasped and the various sections of the Ravel suite were played practically in the same manner and on the same level of tone, only the Toccata relatively coming to life.

C.

#### Frank Sherman Baker, Tenor

Frank Sherman Baker, tenor, who appeared in a Town Hall recital, Sept. 22, before an uncommonly enthusiastic audience, is a singer of taste and musical intelligence whose limited, imperfectly schooled voice and slender expressive resources seem more suited to the intimacies of the drawing room than to a large auditorium. His program, which began with half a dozen unfamiliar airs of Purcell and followed up these with Faure's cycle, *La Bonne Chanson*, Lieder by Schubert and Wolf and an English group, though it departed indisputably from the beaten track, showed more originality than sound judgment. For the newcomer lacks the warmth, the color and the stylistic or emotional diversity to vitalize the greater part of such a list. As a result the concert took on a kind of studied monotony before it was half over.

In addition to a small, dry tone Mr. Baker's work suffers from a prevailing lack of clarity in the treatment of texts, a defect especially unfortunate in French songs. There were good taste and genuine sincerity in his approach to the Faure cycle but the subtleties of these lyrics eluded him in great part and the effect of the series as a whole was pallid and wearisome. The singer had the effective assistance in this number of a string quartet headed by Harry Glickman. His expert accompanist was Jonathan Brice.

P.

#### Roy Johnston, Bass-Baritone (Debut)

Roy Johnston, bass-baritone, who made his debut in Town Hall on Sept. 24, has a voice of unusual range and power and an engaging personality. That he is both ambitious and hard working was indicated by his program which contained among other things Mozart's concert aria, *Mentre ti lascio, o figlia*; Brahms' *Vier Ernste Gesänge*; the passage sung by Arkel in Debussy's *Pelléas* beginning "Maintenant que le père de Pelléas est sauvé"; three of Poulenc's *Chansons Gaillardes*; songs by Samuel Barber, Kenneth Christie and Three Sea Chanties by Celia Dougherty, the latter in a first New York performance.

At the end of the evening Mr. Johnston was singing with a warmth

(Continued on page 20)

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After an absence of four years, Nelson Eddy returns to the concert stage with a sold-out tour limited to nine weeks between March 1 and May 1, 1948.

Starting from the coast, the baritone's cross-country tour will include



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The only concerts Mr. Eddy sang the past few seasons were those for the armed forces overseas in the European, North African and Eastern war theatres, or in this country in hospitals and camps and on behalf of War Bond drives.

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*Bass*

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engagements, the baritone has been busy. His latest movie, a Republic production entitled *Northwest Outpost*, is now showing throughout the country. Record shops are featuring a new Columbia album of songs from the picture, following his second volume of Gilbert and Sullivan highlights. This past summer, for 13 weeks, Mr. Eddy was master of ceremonies on the Kraft Music Hall NBC network show, on which Nadine Conner was soprano soloist. His next movie will be a comedy in modern dress.

## City Center Opera

(Continued from page 5)

deed, to the poet and publisher, Georges Hartmann, who was one of the three authors of the libretto, saw in Massenet the predestined composer of the Goethe story (at least five other operatic versions of it, all of them long forgotten, had preceded the French master's). Probably Goethe himself—who now and then wrote opera books as a hobby—never dreamed of his really autobiographical series of letters and diaries, which constitute the *Leiden des jungen Werthers*, as the basis of a lyric drama (the real *Werther*, by the way, was a young man named Jerusalem who committed suicide out of unrequited love—a circumstance which the poet used to describe in fictional guise a love affair of his own). Why Massenet should have perceived in this tearful business matter for a living stage piece was one of the enigmas of his creative psychology. At any rate, it appears to have moved him deeply and to have fertilized his lyric fancy.

The late H. E. Krehbiel alluded to *Werther* as "instinct with throbbing life in every one of its scenes as the more widely admired *Manon* is in its best scene". This is an incredible appraisal even when one concedes Massenet's technique and theatre sense, his sensitiveness, lyricism and workmanship. For *Manon* has a musical copiousness and diversity, a variety of character painting, a succession of shrewdly contrasted episodes and a vitality in its melodies with which nothing in the almost completely static *Werther* can compare. Granted there are good tunes, cleverly designed solo numbers and duets in the last named, one wearies of the sugared and perfumed quality of so much of this fluent, but often invertebrate, platitudinous, and appallingly sentimental lyricism. There is music of rather sterner stuff and stronger fibre in the two scenes of the third act and the agitated interlude which connects them. But they come rather late to counteract all this sweetness. "God! What a purveyor of honey Massenet is!" once exclaimed Gustav Mahler when rehearsing a production of *Werther* (actually, Mahler's words were somewhat less refined!).

Be this as it may, the public at the City Center reacted to the restored *Werther* with a heartiness no previous New York audience has exhibited toward this work. The City Center, to be sure, permits just that intimacy which the simplicities of this domestic tragedy demand and which in the Metropolitan or the hoodooed, marble-painted precincts of the unlamented New Theatre, proved wholly achievable. Indeed, many hearers on the present occasion welcomed the representation as if a new musical revelation had suddenly been vouchsafed them.

It is difficult to grasp what consideration, apart from economy, can have moved the management to give this conventionally romantic work the fantastic scenic investiture made to adorn it. The action is carried out on an elevated level, seen through an elliptical frame set in a border decorated on one side by a large-sized volume ornamented with a

## Paula Zwane New Manager of Musical America Chicago Office

Paula Zwane has been appointed Manager of the Chicago office of MUSICAL AMERICA, located at 304 South Wabash Avenue. Miss Zwane is well known in musical circles of the Midwest, having been a concert singer for many years.

pierced and bleeding heart and headed by the name "Werther". Under the frame a decorative panel bears in every act a different projected name of the place of action as well as its date. Thus the medallion successively reads "Wahlheim, 1771" during the first act, "Wetzlar, 1771" during the second, "Frankfurt, 1772" during the third. Projected pictures of a stylized room, garden and such are thrown on a screen in the background and change without any perceptible reason. One sees among much else a stylized piano, a stylized sofa, a stylized desk, pistols in a stylized box and, in the distance, a stylized porcelain stove. For some indecipherable reason the curtain is raised during the orchestral interlude between the scenes of the last act to show a number of shadowy people hurrying somewhere past a building projected on a sheet amid a fall of numerous though unstylized snowflakes. And so it goes! One used to see many things of the kind in the Germany of the nineteen-twenties and early 'thirties. This is not the first occasion, of course, on which we seem to have become heirs to this disaffecting tradition. In a fantastic opera such as, let us say, *The Tales of Hoffmann*, there may be grounds for departures of this kind. In *Werther* there are few.

The stage director of the production was Leopold Sachse (who must assuredly not be blamed for deplorable tricks of lighting), the scenic designer was H. A. Condell and the children's chorus, which plays a charming part in the opera, had been capably trained by Salvatore Daura.

## Season Opens with Salome

The series opened on Sept. 25 with a performance of Strauss' *Salome*. The cast was predominantly the same as last season with Brenda Lewis in the title role, Frederick Jagel as Herodes, Terese Gerson as Herodias, Ralph Herbert as Jochanaan, William Horne as Narraboth and Rosalind Nadell as the Page. New members were George Vincent and Richard Wentworth in the roles of the 4th and 5th of the quintet of Jews; and Norman Scott as the first soldier. Nathaniel Spruzza, Frank Murray, Edwin Dunning, John Bailey, Frank Mandile, Gean Greenwell, Lawrence Harwood and Arthur Newman made up the rest of the roster.

Laszlo Halasz conducted vigorously and held things together much more successfully this year. But the lack of the huge orchestra intended by Strauss (for which there is no room in the City Center in any case) and the lack of virtuoso voices and dramatic splendor made this *Salome* still more of a noble attempt than a realization. With the delectable opera *Arabella* still unperformed in America, it is difficult to see why the City Center did not follow its *Ariadne* with another less pretentious work which it could produce equally well.

## Barber Newly Staged

The presentation of Rossini's *Barber of Seville* on Oct. 5 was a minor masterpiece of staging and performance. It would be difficult to single out any one singer of the cast for lavish praise, for all sang superbly. Virginia Haskins as Rosina; Enzo Mascherini as Figaro; Luigi Infantino as Almaviva; Richard Wentworth as Bartolo, and Gean Greenwell as Don Basilio—all were in good voice and top form histriónically. Much of the credit for the sparkling vitality of the

performance should go to the conductor, Laszlo Halasz, who was followed faithfully throughout the entire opera. He obviously has penetrated to the very core of Rossini's graceful joiality.

## New Repertory Director Named by G. Schirmer

Hans W. Heinsheimer has been appointed director of symphonic and dramatic repertory of G. Schirmer, Inc., New York. Mr. Heinsheimer whose recent book, *Menagerie in F sharp*, has brought him nation-wide attention has been associated with the New York branch of Boosey and Hawkes, the London music publishers, for nine years. Prior to his arrival in America he was in charge of the opera department of Universal Edition in Vienna for 15 years and served, at the same time, as editor of the *Anbruch*.

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# Production Problems In Radio Music—1

By EUGENE BRUCK

THE broadcasting of serious music is not only a comparatively new medium for bringing music to a vast audience, but also a new musical medium in itself. Put an orchestra before a microphone without regard for the many production problems of radio and the resultant broadcast will sound very different from a concert by that same orchestra in a concert hall. New variations of acoustical theory and a new dynamic range had to be found. New halls—studios—had to be built to accommodate these new theories.

The various networks have gone a long way in perfecting musical broadcasting: they have created new orchestras; experimented endlessly with placement of microphones and other mechanical devices; built new studios. However, like all new institutions, radio has been hampered in its mechanical development by the existence of older ones: music that was written a hundred years ago, and even one year ago, without regard for radio problems; performances of such groups as the New York Philharmonic-Symphony in Carnegie Hall, that cannot possibly be shifted to radio studios; and radio studios that were built for other than purely musical reasons which must be used until new ones are constructed.

The heir to this radio headache is the program producer, who, in addition to mechanical problems, must schedule his music to strict time limitations. One such producer is James H. Fassett, supervisor of serious music for CBS, who is the determined and patient head of a capable group of technicians, engineers and scriptwriters. Mr. Fassett's biggest project is the regular Sunday afternoon broadcast of the New York Philharmonic-Symphony concerts emanating from Carnegie Hall.

His chief problem is that of com-

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**CBS Faced with Both  
Studio and Auditorium  
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Leopold Stokowski, knowledgeable about radio, rehearses the Philharmonic-Symphony in Carnegie Hall

bining the overall auditorium tonal effect obtained at a distance from the orchestra with the clarity of front row distance from the individual instruments. The physical nature of this problem would seem to indicate a physical and mechanical solution. Yet, Mr. Fassett has also to deal with a variety of different seating arrangements, extremes of dynamics required by each conductor for hundreds of works, conductors who are not always cooperative, placement of soloists and the presence of a live and often late-arriving audience.

Until a year ago, Philharmonic concerts were picked up for CBS by two microphones suspended over the fourth row of the orchestra seats. The broadcast result of this technique produced little of the resonance of the auditorium, seldom clearly etched all the instrumental differentiation and sounded very much like dry studio tone. The process was ripe for improvement, and CBS hit upon a

technique developed by Dr. J. C. Maxfield of the Bell Telephone laboratory as the solution.

A microphone was suspended from the ceiling two-thirds the auditorium length from the orchestra and halfway between the first and second balconies. Two standing microphones were placed on either side of the stage. The result, according to Mr. Fassett, was that the rear suspended microphone received the sound a fraction of a second later than the front microphones and a tone that was artificially broadened almost to the point of echo and given depth thereby was produced.

For each change of program the microphone setup has to be altered. Mr. Fassett usually makes his tests at the Thursday night concerts, when the audience is present to give the hall its true acoustical value. The different seating arrangements of such conductors as Leopold Stokowski and



Bruno Walter, with cellos and violas replacing second violins and so on, necessitate the shifting of the front microphones. In case of soloists, pianists in particular, a microphone is placed in front of the piano so that it will stand on a par with the orchestra and not jumble together with it as if all 100 players were performing on 10 square feet of stage. And yet, because overall resonance is desired, the new microphone has less power than the rear suspended one. Mr. Fassett also estimates that a placement error of less than two inches is enough to bring about a sound of sub-par quality.

Of equal mechanical difficulty to setting the microphones is the manipulation of the orchestra's dynamics. The trick is to prevent sudden loud blasts or peak end of crescendos from becoming too large (or loud) for transmission and yet to make this tampering as subtle and as musically accurate as possible. At the Thursday night performances Mr. Fassett, score in hand, makes copious notes which later are checked with the conductor for toning down of peaks and lifting of lows.

When possible, toning down begins  
(Continued on page 35)

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*Baritone*

## RECITALS

(Continued from page 17)

and freedom which were understandably lacking in his performances of the Brahms songs and the Debussy excerpt, both of which call for a lifetime of experience. He made the Poulenc Chanson à boire genuinely amusing and captured the quiet ardor of the Invocation aux parques. Even better was his singing of Barber's Nocturne and dramatic I Hear an Army and the three ingenious though

harmonically over-sophisticated chantees by Dougherty. When Mr. Johnston has established the same ease, vocally, at the bottom and top of his range that he has in the middle, and when he has utilized more fully his dramatic ability, he will sing even more effectively than he did at this concert. Nathan Price's accompaniments suffered from excessive pedaling and lethargic tempos, but grew suddenly better in the last group. The audience gave Mr. Johnston an enthusiastic reception. S.

### Stevan Bergmann, Pianist (Debut)

The present listener, being wholly unfamiliar with Rachmaninoff's Sonata, Op. 28, cannot say with finality to what degree Stevan Bergmann, an Austrian pianist who made his local debut at Carnegie Hall, Sept. 24, realized the composer's ultimate intentions. It seemed to him, however, that the work—an enormously prolix and over-developed assortment of Rachmaninoff clichés—was far and away the best thing Mr. Bergmann accomplished all evening. The newcomer shouldered the massive, unrewarding burden of the sonata with something like the faith that moves mountains and with unremitting energy, vigour and technical address. If all this turbulent enthusiasm and ferment did not persuade one that the long-winded piece was worth the expenditure of so much vitality, brawn and speed of arm and finger they still helped to achieve the outstanding accomplishment of the occasion.

Otherwise, Mr. Bergmann's debut was, as a whole, inconclusive. He began with Mozart's D Minor Fantasie and A Minor Rondo, in which he disclosed a pleasing tone quality and a smooth legato, though a superficial grasp and, particularly in the Rondo, a surface sentimentality rather than any real sense of Mozart's tragic implications. To the Bach-Busoni D Minor Toccata and Fugue he brought a measure of brilliance if hardly the grandeur and imposing virtuosity a truly memorable performance presupposes. Chopin's C Sharp Minor Prelude and Barcarolle and the two books of Brahms' Paganini Variations, which made up the second half of the recital, oscillated between agreeable details and the general want of a strong formal sense and a poetic conviction; while not a little of the playing was marred by illogical rhythmic fluctuations. And if there were bright moments in the Brahms Variations there was also far too much slipshod playing for comfort. P.

### Etta Prince, Soprano

Etta Prince, a young soprano, sang a considerable and scrambled program of songs and operatic arias at Carnegie Hall, Sept. 25, assisted by an orchestra under Mario Cortez. Miss Prince's list began with an air from Mozart's Titus and progressed toward doomsday with songs by Strauss, Duparc, Delibes, Buzzi-Peccia and Alfred Reed as well as arias from Boito's Mefistofele, Catalani's La Wally and Puccini's Manon Lescaut. The lady disclosed a light and pretty lyric voice but too variable a tone production and too rudimentary a style to cope with such an assortment of offerings. The orchestra played music by Goldmark, Alfred Reed, Cimarosa-Malipiero and Rossini-Respighi. P.

### Gunvor Mjelva, Soprano (Debut)

A charming and accomplished artist, the Norwegian soprano Gunvor Mjelva, made her New York debut in Town Hall on the afternoon of Sept. 27 before an enthusiastic audience. Not only did Miss Mjelva sing Lieder by Beethoven and Strauss; Grieg and Alnaes songs in Norwegian; Charpentier's Depuis le jour in French; Melartin's Ritorno in Italian; and Sibelius songs in Swedish; but she



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also performed Paul Nordoff's Music I Heard with You and There Shall Be More Joy; Annabel Comfort's Drift in the Dust; and Delius' magnificent Shelley song, I Arise from Dreams of Thee. Her clarity of diction in these songs in English might well be the envy of many a native singer.

The Grieg songs, Det Förste Möte, En Fuglevise, Vaaren and En Drom and Sibelius' Varen flyktar hastigt and Säv Susa were among the soprano's best performances: In these works her voice was most varied in color and dramatic emphasis. But her treatment of the fanciful song to the birds, There Shall Be More Joy, by Mr. Nordoff also revealed a resourceful technique and a vivid imagination. Leo Taubman's accompaniments were sometimes sketchy as to notes, but he kept with the singer and obviously immersed himself in the moods of the songs. S.

### Jose Figueroa, Violinist

Jose Figueroa, Puerto Rican violinist, gave a concert in Town Hall on the afternoon of Sept. 28. The novelty of the recital was Turina's Sonata Espanola, but Mr. Figueroa also played an abundance of familiar works, including Vivaldi's Sonata in A; Bach's Chaconne; Chausson's Poème; and Saint-Saëns' Concerto in B Minor. The violinist was at his best in the Vivaldi work in which his sensitivity and feeling for phrase came to the fore. The Turina sonata proved to be an agreeable if highly derivative work. Mr. Figueroa's brother, Narciso, was the excellent pianist. The audience was enthusiastic. N.

### Doris Trottman, Soprano

Doris Trottman, soprano, who, some years ago, won a medal in the New York Music Week competitions, gave a recital in the Town Hall on the afternoon of Sept. 28. Herbert Goode played excellent accompaniments.

Miss Trottman began her program with the difficult and not very rewarding aria of Momus from Bach's Phœbus and Pan and followed this with the highly contrasted but no more interesting Bist du bei Mir. The third Bach number, Jesu, Bleibe Mein was the best of the three and the best sung.

One of Mozart's concert scenes, Bella mia Fiamma followed, well-done though with some restraint. Two Debussy songs C'est l'Extase Amoureuse was one of the best numbers of the afternoon. Also enjoyable was Poulenc's A son Guitarre and Violon. A group of Spirituals followed and the program ended with songs by Watts, Giannini, Carpenter and Horsman.

Miss Trottman has a good natural voice and sings with understanding and authority though more than once she seemed occupied with the problem of placement rather than the projection of a mood. It was, however, a rewarding recital as the applause of the audience testified. D.

### Leo Nadelmann, Pianist

Leo Nadelmann, Swiss pianist, made his New York recital debut at Town Hall, Sept. 28. The young man had been heard here last May, when

(Continued on page 23)



#### 10TH ANNIVERSARY FOR RAPID CITY COMMUNITY CONCERTS

Cutting the commemorative cake are left to right front row: O. H. Schwentker, president of the Rapid City Community Concert Association; Mrs. Walter White, general chairman; Mrs. J. L. Robbins, past general chairman, and Arthur Wisner, vice-president of Community Concert Service. Back row: Mrs. George Philip, past general chairman; Mrs. Gladys Tarun, Mrs. W. A. Dawley, past general chairman, and Mrs. William R. Walpole, board of directors.

RAPID CITY, S. D.—Marking 10 years of outstanding progress for the Community Concert Association of Rapid City, S. D., the local organization celebrated that occasion with a gala dinner in the ballroom of the Alex Johnson Hotel. The honored guest for the evening was Mr. Arthur Wisner, vice-president of Community Concert Service. Homer Schwentker, president of the Association during its entire life, presided as host and toastmaster for the evening.

For the 1947-48 season Rapid City members will welcome the following artists and attractions: St. Louis Sinfonietta, De Paur's Chorus, Rosario and Antonio and their Dance Ensemble, Jennie Tourel, and Bartlett and Robertson.

#### San Carlo Company Opens Boston Year

Presents One Week of Opera Performances Characterized by Artistry

BOSTON.—The Boston season usually begins either with the orchestral marvels of the Boston Symphony or one of the long list of recitalists who arrive with the turning of the leaves. This year, however, the San Carlo Opera Company has beaten them to the punch.

En route to Chicago for a stand of three weeks, the fabulous touring organization of Fortune Gallo had a week's testing at the Boston Opera House before pushing on to the Babylon of Lake Michigan. I say "fabulous" from the commercial point of view, for to my knowledge only two men in this country are said to have made money out of opera over a period of many years. One was the late Charles Ellis of this city, and the other is Mr. Gallo.

There is no denigration of the San Carloans intended, either, in speaking from the commercial point of view, because that certainly is important in purveying opera to the masses. Actually, the San Carlo organization always has had its own artistic standards, and they have not been negligible.

Their opening *Aida*, this year, in fact showed an ensemble of voices and orchestra and a higher vocal quality than has been the case in recent seasons. There was an able dramatic soprano, in the person of Selma Kaye, in the title role. She sang well, not forcing her voice even in what can be a competitive din toward the close of the victory scene.

Alfonso Pravadelli has the proper voice for Rhadames. As Ramfis, William Wilderman was both sonorous and impressive, and the Amneris of Martha Larrimore boasted not only vocal merit but, good looks as well. Victor Tatozzi was adequate in the role of the King.

To judge by what he has accomplished so far, Nicholas Rescigno is the new jewel of the San Carlo Opera

Company. He is young but he is gifted and already he shows authority and ease at the conductor's stand. Very likely he will prove a worthy successor to the late and devoted Carlo Peroni, who bore the title maestro deservedly.

On the second night, the San Carloans investigated again that naval scandal in Japan; Puccini's *Madama Butterfly*, with Hizi Koyke the able tragic heroine of the title. The remainder of the repertory also brought familiar items: *Carmen*, *La Traviata*, *Rigoletto*; "Cav. and Pag.", as the masterpieces of Mascagni and Leoncavallo are now conveniently called; *Faust* and *Il Trovatore*. Incidentally, some of the San Carlo sets have been freshly done over.

Apart from a Jazz at the Philharmonic evening at Symphony Hall, the concert hall season is still marking time, awaiting at the time of this writing the first Boston Symphony Concerts Oct. 10 and 11, and the beginning of Aaron Richmond's Celebrity Series with Fritz Kreisler, Oct. 19.

CYRUS DURGIN.

#### Worcester Schedules 88th Annual Festival

Philadelphia Orchestra and Ormandy Appear — Premiere Listed

Programs for the 88th Worcester Musical Festival in the Auditorium, Oct. 13-18, include six concerts by the Philadelphia Orchestra, Eugene Ormandy, conductor, Walter Howe, music director, is conductor of Festival chorus of 400 voices.

Among the soloists are Jennie Tourel, mezzo-soprano; Felix Knight, tenor; Mack Harrell, baritone; Virginia MacWatters, coloratura soprano; Luboshutz and Nemenoff, duo-pianists; Zadel Skolovsky, pianist; Brenda Lewis, soprano, and Clifford Harvuo, baritone.

On Oct. 13 the Fourth Annual Concert of Familiar Music was scheduled with Miss MacWatters as soloist. The following day listed the first subscription concert with the Philadelphia Orchestra and Luboshutz and Nemenoff.

The Oct. 16 program, Composer's Night, scheduled the first Worcester presentation of Walter Howe's *Ode to Youth* for chorus and orchestra and the premiere of George W. Volk's *Symphony of Psalms* for chorus and orchestra with Mr. Harvuo as the soloist. Mr. Skolovsky was to be heard in the Grieg Piano Concerto.

Miss Tourel was scheduled to sing on Artists' Night, Oct. 17, and on Oct. 18 was to be presented an all-Beethoven program including the Ninth Symphony. The young people's concert, Alexander Hilsberg, conductor, was to be given the same day. Paul Tripp, author of the musical fable, *The Story of Celeste*, was to act as its narrator at the children's concert.

#### Prize Competition for Flute and Piano Work

The New York Flute Club has announced a \$100 prize for the best original composition for flute and piano. The composer will also receive a royalty contract for the work. The contest closes Jan. 15, 1948 and full details may be secured from Lewis Bertrand, Flute Club Award Chairman, 18 E. 41st St., New York 17, N. Y.

#### Pennsylvania Federation Announces Contest

The Pennsylvania Federation of Music Clubs is now sponsoring its 10th annual State Composition Contest. Monetary awards will be presented to the winners in the various classifications. Compositions will be judged by a committee of prominent composers and musicians. Entries

must be submitted in the first classification not later than Feb. 15, 1948 and in the last classification not later than Feb. 15, 1950. Further information and entry blanks may be obtained from the chairman, Mrs. Thomas Hunter Johnston, 407 Bellevue-Stratford, Philadelphia 2, Pa.

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## UNDER NEW MANAGEMENT



Bruno  
Lolita Gomez, Federico Rey and Tina  
Ramirez in a characteristic pose

**A**LBERT MORINI announces the formation of a new dance ensemble, Rhythms of Spain, which began a transcontinental tour on Oct. 8 with a performance at the Fisher Theatre in Detroit. Among important cities are listed Salt Lake City, Portland, Ore., Seattle, Tacoma, Spokane, Vancouver, Los Angeles, Minneapolis and Milwaukee. The fall tour will end at the Brooklyn Academy of Music on Dec. 9.

The ensemble is headed by Federico Rey, former partner of Argentinita. He will be assisted by Lolita Gomez,

and Tina Ramirez; Carlos Montoya, guitarist, and Pablo Miquel, pianist.

**W.** COLSTON LEIGH announces that he has signed a managerial contract with Amparo Iturbi, who returns to the solo concert field after several seasons of appearances with her brother, Jose Iturbi, in joint recital and motion pictures. During the war years she devoted practically all of her time playing for the Armed Forces, both in the United States and overseas. As head of a USO unit she played more than 400 concerts.

**L**AST heard in this country in 1938, the Vienna Choir boys will return to the United States for an extensive tour next season, S. Hurok announced recently. The impresario, who recently returned from a three-month talent-hunt in Europe, revealed that he had added five new attractions to his roster and that he expected to conclude negotiations shortly for at least three more. In addition Mr. Hurok will present Arturo Benedetti Michelangeli, Italian pianist; Mariemma, Spanish dancer; Lucia Tur-



Amparo Iturbi



Arnold Eidus

cano, dramatic soprano of La Scala and Rome Operas; Vasa Prihoda, Czechoslovakian violinist, and the Trieste Trio.

**W**INNER of the Jacques Thibaud International Competition for violinists, held in Paris last winter, Arnold Eidus is now under the management of the National Concert and Artists Corporation. Mr. Eidus captured the first place in the Competition by the unanimous decision of 22 judges.

The violinist's European tour of 38 engagements in recital and as soloist with the continent's leading orchestras brought him much acclaim. In February he returns to Europe for a tour of 10 countries. Following his Carnegie Hall recital this month, Mr. Eidus has been booked by NCAC for a coast-to-coast tour during which he will appear as soloist with many major orchestras.

**S**CHEDULED to make his American debut in December with the Los Angeles Philharmonic, Alfred Wallenstein, conductor, Max Lichtegg, a tenor from Switzerland, is being introduced to this country by the William L. Stein agency. The singer will make four appearances with the Los Angeles orchestra followed by engagements in the middle west and

to give the opportunity to the American students of the Fontainebleau school to hear and to meet outstanding French composers and artists.

### Chamber Music Concertante To Give Two Concerts

The Chamber Music Concertante announces two concerts on Oct. 24 and Jan. 16 at the Carnegie Chamber Music Hall. Under the direction of Michel Nazzi, oboe soloist with the New York Philharmonic Symphony, the Concertante ensemble at the present time consists of flute, oboe, cello and piano or harp.

### Leaves Executive Post

William G. King, former music editor of the New York Sun, has severed relations with Consolidated Concert Corporation.

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### American Artists Perform Over French Radio

**F**ONTAINEBLEAU, FRANCE.—At Fontainebleau, in the old palace, six concerts were given last summer to introduce young American artists over the radio to the French people and

## RECITALS

(Continued from page 20)  
he appeared as soloist at a Carnegie Pop concert in Liszt's E Flat Concerto. On that occasion he showed

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JOHN FEENEY  
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himself the possessor of a competent technique and sensitiveness of feeling rather than of the coruscations of the grand manner.

Mr. Nadelmann was brave enough to undertake his Town Hall recital though scarcely recovered from a severe illness. To what degree this handicap may have told on his playing the present listener would hesitate to decide. At any rate, his program was one which an artist below the top of his physical form might have attempted with some trepidation. He began with Mozart's C Minor Fantasy and then threw himself into the Brahms Handel Variations, religiously observing every repeat. A pleasing three movement Sonatina of his own, Debussy's Feuilles Mortes and Soirée dans Grenade and a Chopin group including the A Flat Ballade and the Etudes in F Major and F Minor from Op. 10, constituted the rest of the bill. A large audience received him with warmth.

One was conscious from the start of the artistic seriousness and the musicality of the pianist as well as of his sound taste. What the listener chiefly missed in his playing of the Mozart Fantasy and the Brahms Handel series was individuality, emotional warmth and the ability to realize and project clearly defined imaginative conceptions. Moreover, there was little color or sensuousness of tone in either his Mozart or his Brahms, while certain strange aberrations of rhythm hardly seemed the result of any well planned interpretative purpose. Some of the Brahms Variations went better than others, but on the whole they lacked poetry and sometimes taxed his technical resources severely. He was found to be rather more of a colorist in the Debussy pieces and in several of the Chopin numbers.

P.

#### Lucy Brown, Pianist

After an interval of several seasons since her first recital there Lucy Brown returned to Town Hall, Sept. 29 with a program of unsterotyped complexion, paying homage for nearly half the evening to contemporary composers. The opening Beethoven Sonata in E Minor, Op. 90, revealed a solid sense of style in a fluent, straightforward performance and the Chopin Barcarolle was also admirably played. The young pianist's most convincing playing, however, was done in the latter-day compositions and her understanding sympathy with them and her pronounced skill in projecting them served to indicate that at the present stage her real métier is to be found in the modern school. That school was represented by Aaron Copland's Variations (1930), two of Samuel Barber's Excursions, Marion Bauer's Turbulence, Four Inventions by Ulysses Kay, In a Mist by Bix Beiderbecke and Herbert Haugrech's Sicilian Suite (1943), all of which received much applause.

The major work of the program was Moussorgsky's Pictures at an Exhibition.

C.

#### William Horne, Tenor

The largest and most distinguished audience of the season to date gathered at Town Hall, Sept. 30, for a recital of songs and arias by William Horne, who had not invited attention as a concert artist in something like eight years. The assemblage which numbered among its notables Mrs. Eleanor Roosevelt greeted the tenor with uncommon effusiveness and at the close of the evening made no move to disperse till he had supplemented his program with several extra numbers.

Mr. Horne has gained a considerable following by his work in opera and operetta and it was in the more theatrical offerings of the occasion that he earned the most spontaneous response. That the operatic stage is his true field was made clear the moment he embarked on such things



Jean Love William Horne

as an air from Catalani's Dejanice and the Serenade from Wolf-Ferrari's Jewels of the Madonna, to say nothing of subsequent numbers from Puccini's Girl of the Golden West and Tosca (given as encores). Here his tones became freer and lost much of the constriction that marked his singing earlier in the recital, while his manner and delivery were less tense and far more natural. In an opening air from Johann Christian Bach's Clemenza di Scipione he appeared not wholly at ease and, despite his earnestness and manifest sincerity, he was out of his element in the Eichendorff Liederkreis of Schumann. The successive songs of the cycle he delivered with little variety or a convincing ability to capture and communicate their true lyric moods; and he sang most of them at so slow a pace that the prevailing effect of the set became monotonous. Clearly, Mr. Horne's Lieder style is still tentative.

The operatic selections which followed and the English songs by Fiore, Bowles, Diamond and Weill which concluded the printed list were, as noted, quite a different story. Improvements of vocal technique might enhance the possibilities of Mr. Horne's fine voice but he has real theatre blood in his veins and understands how to project with intensity and impact songs congenial to his artistic nature. Felix Wolfe, too, was less fortunate in the subtleties of Schumann's piano parts than in the more straightforward demands of operatic accompaniment.

P.

#### Jean Love, Soprano (Debut)

Jean Love, Australian soprano, made her New York debut in Town Hall on Oct. 1. She was accompanied by Paul Meyer, pianist, and assisted by Laura Newell, harpist.

Miss Love is a singer of obvious gifts. The voice itself is one of pleasing quality and considerable volume, and, for the most part, well produced. Furthermore, she has a feeling for interpretation and the ability to put her songs across. This last endowment occasionally led her into a style of singing better adapted to light opera than the concert platform. A good enunciation was also an asset.

The program was a varied one. Early works in German and English began proceedings, followed by Brahms, Schubert and Strauss. Interest sagged a trifle in the Lieder, but quickly came up in a group of British Folk songs which are not usually given with the dignity and charm of the present performance. The old Scotch Charlie is My Darling, which reappeared almost verbatim in Tinpan Alley a decade ago, is a little light for the concert room, but the rest of the group was well considered. Robert Russell Bennett's Sonatine for Voice and Harp proved original in form and agreeable melodically. Mr. Bennett's own text, in French, was clearly understandable. The final group by contemporary British composers had much of interest.

H.

#### Helen De Reszke, Soprano

Helen De Reszke, soprano, who is in no way related to the immortal (Continued on page 26)

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Noel Straus, N. Y. Times,  
Oct. 26, 1948

## The History of Music in Cincinnati

(Continued from page 9)

men and in November of 1909 inaugurated a new series of 10 pairs of concerts.

Stokowski, who remained until 1912, was succeeded by Ernst Kunwald, associate conductor with Artur Nikisch of the Berlin Philharmonic. In 1917 the war brought about Kunwald's resignation and Walter Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilowitsch and Eugene Ysaye were engaged as guest conductors. After the experience with Kunwald, the Cincinnati officials pursued a wise policy in choosing a successor who was not only a distinguished musician but a friend of the Allies—Eugene Ysaye. His tenure lasted until 1922. Fritz Reiner was the next to take over the symphony. For nine years Reiner conducted with tremendous success.

Eugene Goossens, engaged as director of the 29th May Festival in 1931, was simultaneously appointed to the position of musical director of the Cincinnati Symphony after the resignation of Reiner that year. Goossens left Cincinnati at the close of the 1946-47 season to take over the sym-

phony orchestra in Sydney, Australia, and the directorship of the New South Wales Conservatorium in that city. Thor Johnson, young American conductor, was appointed to the post, his duties to start with the 1947-48 season. At present the orchestra numbers 88, and 28 regular pairs of concerts are given each season, supplemented by concerts of the College Symphonic Series, Young People's and Popular Concerts and a number of concerts on tour.

The history of Cincinnati Zoo Summer Opera dates from 1921. Mrs. Charles P. Taft and Mrs. Mary Emery, two outstanding philanthropists and patrons of the fine arts, were responsible for its founding and support for many years. Mrs. Taft, vitally interested in the Cincinnati Orchestra, was informed of difficulties members of the orchestra were having each summer (off season of the symphony) to make sufficient income to tide them through to the fall. Many of the finest musicians were leaving Cincinnati for year-round positions elsewhere. To insure the Symphony's future with the finest talent, some plan had to be devised to give them employment during the summer. The Cincinnati Zoological Garden, then a privately owned park, hired prominent concert bands to play daily for the entertainment of patrons. Tables were set up around the bandstand and whole families would come, sit and sip beer while the band played concert favorites of the day. When difficulties began with holding symphony musicians, Mrs. Taft, a stockholder at the Zoo, decided to act. She discussed the matter with Mrs. Emery. The result of their combined efforts was the construction, in 1920, of an open-air theater accommodating 1,600 persons and attached to a big clubhouse, which was later torn down to expand the seating space.

Ralph Lyford, then a prominent member of the Conservatory Faculty and head of the opera department, had long cherished a dream to give Cincinnati its own opera company. Hearing of Mrs. Taft's interest in symphony musicians, Lyford consulted her about his plan. In 1921 Cincinnati was treated to its first grand opera season which started with a performance of *Martha*.

Disagreement between Zoo and opera management caused the 1926 season to be abandoned. However, after matters were patched up, but Lyford passed away that year. Charles G. Miller, manager of the Zoo, had acted as manager of the Zoo Opera Company and took over after Lyford's death. Isaac Van Grove, talented young conductor from the Chicago Civic Opera Company, was appointed by Miller to act as conductor and artistic director.

### Opera Fluctuations

In 1929, Summer Opera became so much of a luxury it suffered an economic collapse. In 1933, Robert L. Black acted as the driving force to revive Summer Opera by obtaining guarantee pledges. But the outlook remained gloomy. In 1934, despite lack of general interest, Oscar F. Hild, president of the Cincinnati Musicians' Union, together with his committee, Reuben Lawson, Arthur Bowen, Theodore Hahn and Ernest Glover, prominent musicians, took over and the company completed a five week season at the University's Nippert Stadium with a minimum of props and scenery. Fausto Cleva was the principal conductor, Anthony Stivanello, the back-stage factotum and Oscar Hild was "jack-of-all-trades." These three men have continued to wield the destiny of Cincinnati Summer Opera with increasing success through its 26th (1947) season.

In 1935, the Cincinnati Summer



Pike's Opera House, home of the earliest symphony concerts

Opera returned to the Zoo. Since together 16 fellow musicians to give concerts for their own enjoyment and that of their friends. However they immediately undertook the engagement of out-of-town artists to supplement their own members' appearances. Cecil Fanning, baritone, was the first Matinee Musicale Club soloist in 1911. Others in the inaugural year were Oscar Seagle, Bruno Steinle and Rudolph Ganz. Julia Culp made her first appearance in America at a Matinee Musicale Club concert, Jan. 16, 1913. The club has gained an enviable reputation for first appearances of outstanding artists in Cincinnati.

In 1867, when the newspapers were excited over the new bridge to Kentucky and the prospect of a railroad connecting Cincinnati and Chattanooga, Cincinnati was still a frontier town, although it had inspired Charles Dickens' epithets of "beautiful" and "interesting" over 20 years before. Though it had promise, it was a backwoods community far from contact with the more cultured and fashionable East. It was in this year that Clara Baur founded the Cincinnati Conservatory of Music, although Colonel Mapleson, the celebrated London impresario, advised her that the logical place for her venture was in New York. Miss Bertha Baur, for many years associate principal at the school, succeeded her aunt as director in 1912. The conservatory was incorporated under the laws of Ohio in the spring of 1920. Desiring to perpetuate her institution, Miss Baur retired from active management in 1930 and assigned all her interests therein to the Cincinnati Institute of Fine Arts, under which the Cincinnati Conservatory continues to be conducted.

The Cincinnati College of Music was founded in 1878 by a group of philanthropic citizens headed by Reuben R. Springer. With Theodore Thomas as its first musical director, the College of Music has continued with signal success, maintaining the principles upon which it was established during the first May Festival in the then new Music Hall.

The history of the Artist Series under the management of J. Herman Thuman dates back to 1909 and is said to be one of the oldest tenures for a local manager in America. Only the Behymer management in Los Angeles surpasses it. On the series for the first year were Mme. Schumann-Heink, Marcella Sembrich and Isadora Duncan with Walter Damrosch's Orchestra. The latter concert sold out Music Hall and people were turned away. Only one year was missed since 1909—that of 1918 when all concert halls were closed because of the influenza epidemic.

Cincinnati's Matinee Musicale Club was founded in 1910 by Mrs. William Dennison Breed (Carrie Bellows) and Mrs. Adolph Hahn who, gifted musicians themselves, decided to band

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Soprano

### HERBERT SORKIN

Violinist

## Milwaukee Summer Concerts Concluded

Series Held in City Parks—Bojanowski Conducts—Many Soloists Heard

MILWAUKEE.—The series of summer concerts in Milwaukee parks, which concluded in August, featured the Music Under the Stars course in Washington Park. Held in the Temple of Music, with the orchestra directed by its permanent conductor, Jerzy Bojanowski, the first concert presented Alec Templeton, pianist, as soloist. In addition to his usual fun-making at the piano, Mr. Templeton played Rachmaninoff's Second Piano Concerto.

The second concert featured the tenor, Lauritz Melchior, who sang arias from *Martha*, *Lohengrin*,



Ace Hoffman

At the wedding of Cio-Cio-San and Lt. Pinkerton (Lucy Kelston and Jon Crain) in Charles L. Wagner's *Madama Butterfly*. Edward Nyberg as Goro wears striped kimono, while Donald Johnston, the Commissioner, plays the bells

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Toronto Music Summer School choir and by The Leslie Bell Singers, a Toronto female choir of 60 fine voices. There was also a male quartet, The Troubadours, composed of Sten, Morse, De Merchant and Werner.

Pianists featured were Ksenia Prochorowa, Edith Schiller, Percy Grainger, and a local 10-year-old genius, Patsy Parr. There were also the duo-pianists Bragiotti-Chaikin and Dougherty-Ruzicka. Violinists heard were Ossy Renardy, Robert Graham and Hyman Goodman. Dance artists attracted large audiences and included Iva Kitchell, the Canadian Volkoff Ballet, and the dancing partners, Svetlova-Roland and Ricardo-Rey. R. H. ROBERTS

### Price Sells Musical Agency

James M. Price has announced his retirement from the musical agency bearing his name, having sold the business to Steel Jamison. The agency will be conducted by Mr. Jamison under his own name as successor to James M. Price Musical Agency. Mr. Price will devote his time exclusively to voice teaching and assisting young students in beginning professional careers.

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Olin Downes, N. Y. Times

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Pagliacci and music from some of the films in which he has appeared. The third concert presented, in addition to the orchestra, the Bel Canto Trio, consisting of Frances Yeend, soprano; Mario Lanza, tenor, and George London, bass-baritone, in a group of trios, duets, and solos. An audience of several thousand gathered another evening to hear Jean Dickinson, soprano, accompanied by William Lindner. The orchestra performed Kleinsinger's *Tubby the Tuba*, with Carter Wells, president of the Civic Concerts Association, as soloist.

The fifth concert was made up chiefly of music by Gershwin. Victor Alessandro, regular conductor of the Oklahoma Symphony, was guest conductor, and Todd Duncan, tenor, and Jesus Maria Sanroma, pianist, were soloists. The sixth concert featured the soprano, Helen Traubel, while the guest artists in the next concert were Tauno Hannikainen, assistant conductor of the Chicago Symphony and Robert Merrill, baritone. Mr. Bojanowski again conducted the orchestra in the final concert, which featured James Melton, tenor and drew the largest crowd of the summer at Washington Park.

At the Humboldt Park Concerts, the Civic Light Opera Company under Lorna Warfield presented *The Fortune Teller* on June 29 and *Robin Hood* July 27. A varied group of operatic excerpts was presented July 30 by the Florentine Opera Company, John Anello, director.

ANNA R. ROBINSON

### Wagner Company Produces *Butterfly*

Puccini Work to Be Presented  
75 Times — Plans Made for  
1948-49 Season

Charles L. Wagner's eighth annual opera tour began Sept. 29 at Wilkes-Barre, Pa. For this fall's 11-week tour *Madama Butterfly* will be given on one night stands 75 times in the following 77 days. Musical director is Edwin McArthur, while Désiré Defrère is artistic director and stage manager. New settings have been built by Cirker and Robbins, and new costumes created by Stivanello-Culcasi.

With one exception, all cast members are young American born and American trained artists. Alternating in the title role will be the sopranos Mary Henderson, Lucy Kelston and Laura Castellano. Jon Crain and Nino Scattolini, tenors, will alternate as Lt. B. E. Pinkerton. Lydia Summers, contralto, will sing the role of

Suzuki at all performances, and Valfrido Patacchi, will sing Sharpless' lines. The dual roles of Yamadori and the Commissioner will be sung by Donald Johnston. Robert Feysti will enact the Bonze, and Edward Nyborg will portray Goro.

Mr. Wagner's troupe last year set new all-time records for opera attendance in Birmingham, Atlanta, Knoxville, and Chattanooga, and drew virtually capacity houses in every city. The company will travel just under 12,000 miles during its present tour, playing all major cities in New England, the eastern, southern and central states as far west as Kansas. An estimated 220,000 persons will hear and see the production, and for some 70,000 it will be their first experience with opera.

Mr. Wagner is currently laying plans and casting for the 1948-49 season, when he puts out two companies on tours: Gounod's in the winter-spring season. Twenty-one of Mr. Wagner's 75 dates this fall will be in college communities.

### Toronto Proms Conclude Season

Series Covers 26-Week Period—  
Many Guest Conductors and  
Soloists Heard

TORONTO.—On April 24 the Toronto Philharmonic ushered in its fourteenth series of Promenade Symphony Concerts with Fritz Mahler, Juilliard Music School instructor, as guest conductor, as also on May 1. On Oct. 16 the series concluded (except for the Prom Ball on Oct. 27) with Mr. Mahler again on the podium.

During the intervening 26 Thursday evenings patrons of the popular Proms at the University of Toronto Arena have heard this orchestra under the direction of distinguished guest leaders, such as Geoffrey Waddington, Canadian conductor, Stanley Chapple, Victor Kolar, Doctor Frieder Weissman, Guy Fraser Harrison, Tauno Hannikainen, Franz Allers, Doctor Charles O'Neill, Maurice Abravanel, Rex Battle, Joseph Wagner, Harry Farbman, Andre Kostelanetz and Lucio Agostini.

Among assisting artists have been sopranos Vivian Della Chiesa, Jean Dickinson, Ira Petina, and José Forges, a recent winner of a Canadian scholarship award; contraltos Evelyn MacGregor and Portia White; coloratura soprano Militza Korjus; baritones Frank Wennerholm, Edmund Hockridge and Conrad Thibault; bass-baritones Philip MacGregor and James Pease.

Choirs were represented by a

## RECITALS

(Continued from page 23)

brothers Jean and Edouard but descends from a long line of Russian statesmen, orators and writers of the Czaristic regime, gave a concert at Carnegie Hall, Oct. 1, assisted by the New York Chamber Orchestra under F. Charles Adler. Mme. De Reszke, an amplitudinous apparition in green embroidered with gold, has also been a concert pianist in her time but on this occasion confined herself to a disclosure of her vocal endowments, undertaking in the process a number of the most exacting pieces in the soprano repertoire. The list of the evening's pleasures was of portentous length and it was close upon 10 o'clock when the first half of the entertainment ended.

The lady was heard in an air from Bach's 18th Cantata, *With Verdure Clad* (from Haydn's *Creation*), an unfamiliar canzone of Haydn's called Cupid's Arrow, Beethoven's *scena*, Ah! Perfido, Constance's Ach, ich liebte, from Mozart's *Entführung*, Electra's so-called "suicide air"

D'Oreste, d'Ajace, from the same master's *Idomeneo* (which Americans recently discovered with satisfaction); Ah, fors' è lui, from *Traviata*, the Shadow Song from Meyerbeer's *Dinorah*, Chausson's *Le Temps des Lilas*, a new song by Anis Fuleihan, Debussy's *Calme dans le demi-jour* and Strauss's *Frühlingsstimmen* waltz. To the generous feast Mr. Adler and his players added the overture to Haydn's opera *The World on the Moon*, a Sinfonia Funèbre which sounded like early Beethoven but was composed by Paisiello in memory of Pope Pius VI, a piece for strings by Rafael Angles, a Pastorale by Fuleihan, Mozart's *Idomeneo* Overture and an Overture to an Unfinished Comic Opera by Saint-Saëns.

The present writer frankly confesses that he experienced only 50 percent of these richly assorted delights. Mme. De Reszke's ambitions are uncontestedly of a towering order and she supplemented them with authentic musicianship. Her voice itself is bright and pretty in its best moments and the coloratura of such a page as Constanze's taxing air she negotiated with a certain deftness and flexibility. But too often the sounds

she emitted were tenuous and breathy, besides which her scale is too undeveloped and her command of style too slight to justify her in attempting music which, like Ah! Perfido and the furibond measures from *Idomeneo*, demands dramatic breadth and the grand manner. By essaying less the singer might have accomplished more. P.

### Daniel Ericourt, Pianist

Daniel Ericourt, who gave a recital in Carnegie Hall on Oct. 2, is not only an accomplished virtuoso but an artist who has a particular affinity for modern French piano music. His playing of Debussy's *Etudes*, *Pour les degrés chromatiques*, *Pour les arpèges composés* and *Pour les accords*, and of Ravel's *Ondine* was masterly. Mr. Ericourt's delicacy of touch, color sense and refinement of conception in these works was a delight. And although Liszt's *Sposalizio* seems sadly dated these days, his performance of it revealed a keen sense of style and the *Mephisto Waltz* was swept along with tingling bravura.

The recital opened with Mozart's Sonata in C (K. 330), performed with true Mozartean suavity and singing tone. The slow movement was



Daniel Ericourt

Agi Jambor

especially persuasive. Four Mendelssohn Songs Without Words and Schumann's *Novelette*, Op. 21, No. 8, led to a work in startling contrast, Prokofieff's Sonata No. 3, which Mr. Ericourt played vigorously. But it was in the Debussy and Ravel music that the pianist accomplished his finest work of the evening. Few indeed are the interpreters who play it so to the manner born. N.

### Agi Jambor, Pianist (Debut)

The young Hungarian pianist Agi Jambor made her New York debut in a Town Hall recital on Oct. 2, when (Continued on page 27)

## Obituary

### Eugene Martinet

BALTIMORE.—Eugene Martinet, founder and director of the Baltimore Civic Opera Company and of the

Eugene Martinet School of Music, died on Sept. 15, in Union Memorial Hospital after an illness of one week. He was 55 years old. Mr. Martinet was a native of Baltimore and attended the choir school of St. Paul's Episcopal Church. He

also sang in the choir. Later, he studied at the Peabody Conservatory where he was a pupil of Adelin Fermin at the same time as John Charles Thomas. He served in the army during the first World War and was wounded at the battle of Montfaucon. After being demobilized, he sang with the society of American singers in New York and with the Brooklyn National Opera Company and later appeared with various Shubert musical shows and for one season with the Montreal Grand Opera Company. In 1926 he founded the school of music and launched the Civic Opera Company which offered opportunities to local singers for gaining experience. It was heard here and in nearby states. His wife, a son and a daughter survive.

### Robert Schirmer

PRINCETON, N. J.—Robert Schirmer, a member of the well-known family of New York music publishers, died here on Sept. 23, while being taken from his home to a hospital. He had been ill for a considerable time. His age was 48.

Mr. Schirmer, who was a director of the firm founded by his grandfather, the late Gustav Schirmer, was educated at St. George's School in Newport, R. I., and at Princeton from which he was graduated in 1921. He had made his home here for a number of years. He was official photographer for Princeton on an expedition to the Near East, and during the late war served with the American Field Service on the French front.

He composed a number of musical pieces in smaller forms and made arrangements of familiar works. He also translated French books into English. He is survived by his wife who writes under the pen name of Maureen Fleming.

### Janet Fairbank

CHICAGO.—Janet Fairbank, soprano, died in hospital on Sept. 26, after a short illness. Her age was 44. She

was graduated from Radcliffe College in 1923. Some years later she went to Germany to study singing. A year later she made her debut in Chicago. Specializing in songs by unknown composers and by many unheard-of Americans, she is said to

have given first New York performances of more than 100 new songs. She had made eight New York appearances, her last in December, 1946, and although she knew her health was in a precarious condition, had planned another for Oct. 21. She had also sung with the San Carlo Opera and the Chicago Opera. Her grandfather, the late N. K. Fairbank, was one of the founders of the Chicago Symphony. Although Miss Fairbank's recitals usually lost money, she always said that she did not care so long as she was able to bring unknown songs before the public. Her mother, Janet Ayer Fairbank was the author of the novel, *The Bright Land*, and an aunt, Margaret Ayer Fairbank, of the 1931 Pulitzer Prize novel, *Years of Grace*.

### Harry Rowe Shelley

SHORT BEACH, CONN.—Harry Rowe Shelley, organist and composer, died in a convalescent home here on Sept. 12. He was 89 years old, having been born in New Haven, June 2, 1858. He started composing as a child and when only 14, was organist at the Center Church in New Haven. He entered Yale but withdrew during his freshman year in order to give his entire time to the study of music. He had his first organ lessons with Gustav Stoeckel of Yale and was later a pupil of the elder Dudley Buck and Max Vogrich in New York, where he also studied composition under Dvorak at the American Conservatory. He subsequently studied in Europe.

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OF MUSICAL AMERICA, published semi-monthly from November to January, inclusive, March and April, and monthly February, May to October, inclusive, at New York 19, N. Y., for October, 1947.

### STATE OF NEW YORK } COUNTY OF NEW YORK } ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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later he was a member of the New York Symphony of which he was personnel manager before it was merged with the New York Philharmonic. He taught at the Juilliard School for many years and was the author of a book on trombone playing. He is survived by a son and a daughter.

### Albert Wiederholz

Albert A. Wiederholz, baritone, formerly a well-known choir and concert singer died in New York on Sept. 25. He was a native of Canada and had been soloist in various churches in Manhattan, Brooklyn and New Jersey.

BELLE S. WADE, organist and a pupil of Guilmant, for 30 years in the First Presbyterian Church of Nashville, Tenn., died in that city on Aug. 14.

MARGARET CHAPMAN BYERS, wife of Col. R. A. Byers, at one time music critic of the St. Louis *Globe Democrat* and who also maintained a vocal studio, died in St. Louis on July 26. H. W. C.

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JOHN F. MAJESKI,  
Sworn to and subscribed before me this  
2nd day of October, 1947.

ELSIE TOFFLER,  
Notary Public.

(My commission expires March 30, 1948.)

## RECITALS

(Continued from page 26)

she demonstrated convincingly that she is a pronouncedly gifted and well equipped pianist of the romantic school. In the classics she is not so much at home, as was shown by her treatment of the Bach Toccata in D, and the Haydn Variations in F Minor, both played too flamboyantly, albeit the Haydn was the best of the earlier group, stylistically. Nor was true comprehension of Beethoven's Sonata in A, Op. 101, revealed in the erratic performance it received.

In the second part of the program, however, the pianist found valid and impressive outlet for her substantial musicality. A Passacaglia by Leo

### AMERICAN VISITOR WITH BRITISH MUSICIANS

Walter Widdop, tenor; Mary Bothwell, soprano, and Basil Cameron (right), conductor of the London Philharmonic, before the artists' appearance with the orchestra at a Promenade concert in Albert Hall



Weiner was played with glowing temperamental warmth and tonal opulence and the Kabalevsky Sonatine was invested with a vivid imaginative quality and charm, while a Philipp Etude was dispatched with virtuosic fluency. The Chopin Sonata in B Minor was charged with a gripping intensity in the opening Allegro and the Largo; the Scherzo movement was fleet and scintillant; and the closing Presto had an unflagging dramatic impulse of imposing climactic power. C.

### Toska Tolces, Pianist

After an extended interval Toska Tolces returned to the local recital stage at Carnegie Hall on Oct. 3, with a program that embraced a Haydn Sonata in A Flat, Beethoven's Les Adieux Sonata, Mozart's Nine Variations in D, Fauré's Theme and Variations and a Chopin group of preludes, waltzes, the Impromptu in F Sharp and the Scherzo in C Sharp Minor. In her playing of these numbers she revealed sensitive musical reactions, a feeling for color and an, on the whole, adequate technical equipment. A tendency to adopt tempi that were too slow in the faster movements and to let the rhythmic continuity sag, as well as the absence of sufficient dramatic feeling and fire, militated against the ultimate effect of her performances, but it was obvious that nervousness was handicapping her radically. She did some of her best playing in the Mozart variations. C.

earlier sonatas, the Mozart in A, with the Turkish Rondo, and the Beethoven in E Flat, Op. 27, No. 1, both betrayed a regrettable lack of understanding of their style, both in the rhythmic eccentricities that inevitably produced an amateurish effect and in the too prevailingly heavy-handed, percussive tonal treatment. The program further included Debussy's Children's Corner Suite, a Chopin-Liszt nocturne and three of the Liszt Transcendental Etudes. C.

### Mihail Kusevitsky, Tenor (Debut)

Mihail Kusevitsky, tenor, formerly cantor in one of Warsaw's principal synagogues, who came to this country after a series of adventures which included help from the Polish underground and concerts and opera in Russia, made his first New York appearance in concert in Carnegie Hall on Oct. 4, with Leon Pommers at the piano.

Gifted with a voice of more than usual volume and of good quality, an agreeable, unobtrusive personality and a good stage presence, Mr. Kusevitsky attracted a sold-out house which overflowed onto the stage.

Beginning with three ritual chants of excessive difficulty, for which he donned the little black "yamalka," he at once demonstrated his abilities as a vocalist. To sing for several measures on the vowel "e" on a high A and B flat, presupposes vocal control far above the ordinary.

The second group began with Gluck's O del mio Dolce Ardor, not entirely satisfactory, but the song seldom is. Better was Il mio Tesoro from Don Giovanni which followed. The Rossini Tarantella, Gia la Luna, has been better done. It requires a sharper enunciation and a more rollicking humor. The following group included songs by Rimsky-Korsakoff, Khrennikov and Tchaikovsky, also an aria from The Queen of Spades by the last named. This was the best of the group. Following the intermission there were arias from L'Elisir d'Amore, Halka and L'Arlesiana and a closing group of Hebrew works, the final one by the singer himself.

It would seem on one hearing, that Mr. Kusevitsky's place is in opera where tenors of the sort are sadly

needed. A hint or two on "open" production might not be amiss, but in general, the voice is well handled and with his other assets, makes him a highly acceptable artist. H.

### Nies-Berger Conducts Chamber Group

Edouard Nies-Berger, who has hitherto been known to the New York music public as an excellent organist, proved himself an equally gifted conductor, when he appeared as leader of the Nies-Berger Chamber Orchestra in Town Hall on Oct. 4. H not only

(Continued on page 31)

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Among the early October recitalists were: left, Mihail Kusevitsky; right, Toska Tolces, and, far right, Colin Horsley



## Treasch Appointed To Eastman Faculty

With the appointment of Leonard W. Treash as dramatic director of the opera department, and member of the voice faculty, the Eastman School of Music of the University of Rochester embarks on a widened scope of opera workshop activity.

The American-born bass whose appointment is announced by Howard Hanson, director of the Eastman School, joins the Eastman faculty after serving for four years on the faculty of Baldwin-Wallace College, Berea, Ohio, with a highly successful background in opera workshop and as chairman of the opera committee of the National Federation of Music Clubs.

Leonard W. Treash

Mr. Treash not only will conduct the Eastman School, joins the Eastman faculty after serving for four years on the faculty of Baldwin-Wallace College, Berea, Ohio, with a highly successful background in opera workshop and as chairman of the opera committee of the National Federation of Music Clubs.

Mr. Treash not only will conduct

classes in operatic technique, but plans to produce old and new operas in the chamber tradition, in keeping with the reputation of the Eastman School in producing American music and ballets. Students will be trained in every phase of opera under Mr. Treash's plans and will be given every opportunity, as performers, as stage directors, and dramatic directors, in the workshop.

Mr. Treash, born in Akron, O., in 1909, won a scholarship at the Cincinnati Conservatory of Music, from which he received his B.M. degree in 1931; won another scholarship at the Curtis Institute of Music in 1931, and received his B.M. degree from that institution in 1936.

## Horace Britt Appointed Guest Professor of Cello

AUSTIN, TEX.—Horace Britt, cellist of the Persinger-Britt Trio, has been appointed guest professor of cello in the department of music of the University of Texas. In addition to the duties of his new position, Mr. Britt will continue his concert appearances, throughout the country.



James Nevins

## MATINEE OPERA PUTS A PERFORMANCE TOGETHER

Demonstrating the assembling of the folding scenery for Hänsel and Gretel to the cast is Caroline Beeson Fry, director. From the left the singers are Priscilla Kelley, Ruth Partridge, Alma Douglas Jerome, Winifred Bearce and Herman Miller, doubling as stage manager.

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In its first professional season the Matinee Opera of New York, Caroline Beeson Fry, director, has recently completed a successful tour of Maine with 12 performances of Hänsel and Gretel, occasionally adding scenes from other operas. With Priscilla Kelley as dramatic director and Katherine L. Potter as tour manager, the troupe traveled in a seven-passenger limousine with a trailer for the folding scenery. The personnel, in addition to Miss Kelley who also plays the Witch, includes Ruth Partridge, Gretel, Alma Douglas Jerome, Hänsel; Herman Miller, Peter; Mary Pellegrino, Gertrude; Winifred Bearce, the Sandman and the Dewman (Alice Ricaud, alternate). John Simms was the summer tour pianist, and for November dates, which include performances at the Dobbs Ferry Woman's Club and three at the Little Theatre in the County Center, White Plains, the pianist will be Alfred Stobbi-Stohner.

The company gave its first performance at White Plains in January, 1947. The tour of Maine found them in every Little Theatre in the state but two. Included were two performances each in the University of Maine and Teachers College at Farmington.

## San Francisco School Adds to Faculty

SAN FRANCISCO.—With the opening of the Academy of Music on Russian Hill for its fall semester on Sept. 22, important names have been added to the faculty. Ferenc Molnar, solo viola of the San Francisco Symphony and the San Francisco String Quartet, heads the chamber music department as well as the viola department. Phalen Tassie, exponent of the Albert Ruff method of vocal reconstruction and vocal therapy, shares with Miss Osborne the responsibilities of the vocal department. Alexis Kosloff, Jr., will head the Russian ballet and pantomime department, and Gilbert Thomas, who received the 1947 award for the best educational program, *Are These Our Children?*, will direct the radio department and conduct a comprehensive course in all phases of radio work. A complete radio studio is under construction on the top floor of the Academy. M. M. F.

## Ellerman Pupil Engaged By Bucknell University

Roderick Williams, tenor, pupil of Amy Ellerman, has been engaged for the faculty of Bucknell University at Lewisburg, Pa.

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# PRACTICAL AIDS TO MUSICAL MEMORY

## Analysis of Score, Fingering, "Islands" And Other Markings Help

By JAMES SYKES

IRVING BERLIN might just possibly have been addressing recitalists when he wrote the memorable You Forgot to Remember. The disconsolate professional or amateur performer could well keep in mind, however, another title as he addresses himself to his next sonata or concerto—to wit, "Please Give Me Something to Remember You By!" It is my purpose in this article to show just what that "Something" is. I have applied the technique to the conning of a piano piece, but it could just as handily be applied to a score for any other solo or ensemble medium.

A few great conductors and soloists have, of course, reputations for "photographic memory", and, although they may protest that it is simply training and hard concentrated work that produces their feats of memory, one cannot doubt that their senses and intellects are keener in a mnemonic way than other performers of otherwise equal musical magnitude.

Why then is it considered a "must" nowadays to perform much if not all of the time without score? The reasons lie in three directions:

- 1) The performer supposedly can concentrate entirely on execution if he is not distracted by having to consult the score.
- 2) The efficiency and display expected of a virtuoso are more fully liberated when he plays from memory, and,
- 3) A performance without notes is taken by the public to be an act of faith, a sign that the player believes thoroughly in the work and has been willing to make it part of himself.

Even in chamber music we have the example of the virtuoso string quartet which plays the most abstruse works by heart. Evidently memorizing is, for our era, here to stay.

In the past it was customary for piano teachers to direct the student to memorize after the latter had learned by constant repetition to play the work fluently with copy, after one, two or more months had passed learning the work. The more analytical teacher would point out that there are four approaches to memorizing: by ear, by eye, by motion (technique), and by "mind" (analysis). After that the student was "on his own"! But such measures are only half measure—like the king who bids his subjects "Be prosperous", or, if he is an exceptionally considerate king, says "You, my subjects, should be prosperous by owning land, earning high salaries, or owning gilt-edged securities".

"O, King", the subject and music student alike might well ask in reply, "But how?"

For the musician, I say, "Here's how!"

### I. General Hints on Memorization

Read through the composition observing key



James Sykes  
James Abresch

signatures, principal key changes, tempos and metronome marks, technical demands of the piece, its vocabulary and form—or as many phases thereof as can be observed, *prima vista*. Note how the piece sounds as judged historically in music and what composers influenced the composer of the work in hand. Apply as thorough a knowledge as possible of harmony, counterpoint, and sight-singing (using syllables, letters, or numbers). Identify traditional melodic, harmonic, and contrapuntal devices employed—keys, suspensions, cambiata, etc. Obtain, if possible, acquaintance with the principles of training of the Jaques-Dalcroze System—clapping rhythm, singing counter-melodies (as met in the orchestra parts of concertos while the hands play the solo piano part). You will thus render vivid the thoughts and feelings experienced in learning the piece. Select certain spots in the composition as "memory islands" to which you can jump during memorizing of the piece. Care should be taken as complete memorizations set in, that these islands be used simply as landmarks during the playing voyage and not as spots on which you maroon yourself wilfully! Keep squarely in mind that the secret of memorization is to establish associations—as many significant ones as possible between the varied details, large and small, discovered in the piece. Such associations are made best when the player first starts his practice period—not later when he is tired out.

### II. The Pencil Technique

On completing the foregoing mental observations it is important to mark the copy to show the inner relationships of detail in the composition. Such markings, once made, will be reviewed each time the copy is consulted and, above all, will assist in reconstructing associations after the player has laid the work away

and brought it out again, even years later for performance.

At this stage it is extremely wise to mark the fingering decided upon during readings through of the piece. A general rational rule for choice of fingering like that employed by E. R. Schmitz in his piano technique will be found invaluable at this point; and a decision on choice of fingering presupposes that the interpretation has been decided upon and that the fingering will be the one best able to produce the right musical results.

"Memory islands" previously chosen can now be marked with consecutive numbers. Sequences, either of a compositional or physico-technical nature need to be marked; each unit of the sequence can be marked in similar shaped balloons—not unlike those in which comic strip characters utter their messages to the waiting public. Modes should be identified if possible by name, partial or complete canonic and fugal passages designated, and special compositional devices like polytonality or the "12 tone row" pointed out.

Cross references between identical passages should be set up giving reference pages and lines; where such passages are contiguous, fence them in with pencil lines and mark "alike". The player can also benefit by marking almost identical passages singling out the few details which differ; this is especially valuable in the works of Chopin where parallel passages are almost-but-not-quite-the-same. Identical passages with only the register changed can also thus be marked.

Balloon enclosures are valuable to a visual picture of the piano technical requirements or theory structure of a passage. Especially in complex contemporary works a fragment marked, referring to the color of the keys, as "all black" or "all white" or a section with a "Block-in", marked, as built either harmonically or enharmonically from the 3 or 4 notes of a conventional triad or seventh chord can imprint the notes thereof firmly on the mind.

Rhythmically tricky passages can be rendered clearer to the memory by the time-honored device of writing the numerals of the beats of the measure midway between the staves and inserting "&" marks at half beats.

### "Arrow System" Recommended

Most heartily to be recommended is the "arrow system" for rendering a graph of the sound and of motions employed in the various passages. The horizontal succession of notes in the two usually salient areas of the composition fabric—the top of the right hand and the bottom of the left hand, should be searched for unusual melodic intervals (viz., augmented or diminished jumps or intervals compounded of one or more octaves plus simple intervals). Likewise a marking of the distance between the outside notes in points of extreme separation of the hands is highly valuable; in contrapuntal music the distance between an inner voice and the bottom sounding note can often be significant enough to mark. One is best fortified in playing the highly original works of Bartok, Schoenberg, Chavez, Copland, etc., by guarding against surprises in performance resulting from shifts of register or distant positions of hands, one from the other. How often, even the most valiant player meets his Waterloo when, in executing works demanding the utmost liberation of mind and physique, his brain and body become set in a conservatism bred of surprise and fear.

Bear in mind that these pencilled-in marks can help only if they represent thoughtful observations of the facts of the piece. Use, where possible, editions of works with space between notes ample enough to allow such markings; it depends on the complexity of the composition as to whether you need to use most of that

(Continued on page 35)

Marking technique shown in fragment from Elliott Carter's Piano Sonata. Note fingering, arrow system, distance between hands, memory "balloon" and triad "block-in".

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## Music Schools and Teachers

**Chautauqua Summer Music School**  
Had Unusually Successful Season

CHAUTAUQUA, N. Y.—The summer music school, which recently closed here, under the direction of Evan Evans was highly successful with an increase of enrollment in every department. Mr. Evans presented his voice pupils in a series of recitals in Stack Hall and James Friskin, head of the piano faculty, gave 24 interpretation and concert classes during the six weeks' season, which were attended by capacity audiences. Barbara Steinbach introduced a new course for teaching piano to children. Wendel Keeney returned as assistant to Mr. Friskin. Other members of the summer faculty were Edith Braun, Donald Fuller, Mr. and Mrs. Mischa Mischakoff, George Voelkel, Frederick Wilkins, Ruth Freeman and Edward Murphy. Mr. Murphy is conductor of the Chautauqua Student Orchestra.

**Teacher Returns**  
After South African Tour

Edward Harris, teacher of singing, recently returned to New York after an absence of three months, during which time he appeared in Africa as piano accompanist and assisting soloist for Lawrence Tibbett, baritone. The tour included all the leading centers of South Africa, Northern and Southern Rhodesia and Kenya.

Mr. Harris has reopened his studio in New York and is planning on devoting the major portion of his schedule during the coming season to his teaching.

**Menotti Presents Pupils**  
In Voice Recital

Carlo Menotti, voice teacher, presented his pupils in a song recital at the Waldorf-Astoria on Sept. 19. Those heard were Nadine Rutledge, Michael Moore, Mary Donato, Charles De Meo, Mary Grieco, Marie Paché, Johnny Bondi, Marilyn Goldman, Michael Valiante, Leila Hier,

Gustave Ruhrold, Paulina Schifter, Matthew Morgan, Helen Genco and Tony Craig. The accompanist was Ralph Brun Angell and music was also provided by Leo Dryer and his orchestra.

**Turtle Bay Music School**  
To Have Lecture Series

Turtle Bay Music School, Eleanor Stanley White, director, Ruth Kemper, assistant director, will have during the winter besides its regular courses, two extra curricular lecture series. These will include three lectures and four recitals on The Art of Program Making by Mina Hager of the voice department, and three lectures on Symphonic Music, Choral Music and Opera by Stanley Chapple. Both series are open to the public.

**Gertrude H. Glesinger**  
Gives Pupils Recital

Pupils of Gertrude H. Glesinger at the Ralph Wolfe Conservatory in New Rochelle, N. Y., were presented in recital at the Studio Club, New York, on June 25. Taking part were Kathleen Voccero, Lucille A. Acampora, Anne White, Martha Gross, Marion Longo, Ruth Zaccheo and John Butikofer.

**Molitores to Teach**  
In New York

Edward and Camilla Molitore, singers and teachers, who have been active in Chicago at the Chicago Musical College have returned to New York and engaged studios in the Steinway Building.

**Mannes Music School**  
Adds to Faculty

The Mannes Music School which opens its 32nd season on Oct. 2, has added the following new members to its faculty: Helen Airoff and Marcella Eisenberg, violin; Ardyth Alton, cello; Eric Simon, instrumentation; Louis Graveure and Teun Don, voice, and Otto Guth, coach and assistant musical director of the opera department.



Francis Aranyi with member of the Youth Symphony at the Pacific Northwest Music Camp, Camp Waskowitz, North Bend, Wash., where the music students received training by Mr. Aranyi in orchestra and chamber music playing

SEATTLE—The Youth Symphony of the Pacific Northwest, and its founder-conductor, Francis Aranyi, starts the sixth concert season with a membership of 90. The orchestra gives yearly ten to twelve symphony concerts for the general public, four concerts at the assemblies of high schools in Seattle and chamber music concerts. The Youth Symphony receives training in the rudiments of ensemble playing and

serves as an orchestral body for students of conducting. The fifth summer session of the Pacific Northwest Music Camp was held as in the previous year in August at Camp Waskowitz. Nearly one hundred music students received training. Lectures by Louise VanOgle, associate professor of the University of Washington, were given on Paul Hindemith, Gustav Mahler, Max Reger and Arnold Schoenberg.

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## RECITALS

(Continued from page 27)

conducted a tremendously exacting program, but took the solo part in the world premiere of Joseph W. Clokey's Partita in G Minor for organ and strings.

The concert opened with the overture to the opera, *Jephté*, by Michel Pinolet de Monteclair, which was first heard in Paris in 1732. Mr. Nies-Berger discovered the score in the Library of Congress and arranged the overture for string orchestra. It proved to be noble and charming music. Mozart's Divertimento in D (K. 334) for strings and two horns; Schönberg's *Verklärte Nacht*; Virgil Thomson's *Cantabile* for Strings (Portrait of Nicolas de Chatelain); and Albert Roussel's *Sinfonietta*, Op. 52, made up the rest of the admirable program.

Extravagant in gesture and alive to every nuance of emotion and dynamics, Mr. Nies-Berger reminded one of Charles Münch in his appearance on the podium. But if his conducting was over-athletic, it never failed to obtain the results which he wished. The Mozart was exquisitely light and gracious in phrasing; and the variations were beautifully conceived. But the *tour de force* of the evening was a superb performance of *Verklärte Nacht*. Not since the days of the Kroll Sextet has the writer heard such an interpretation of the work. From the first sad and ghostly phrase to the glowing transfiguration at the end the music grew irresistibly. Mr. Clokey's Partita had nothing new to say, but was delightfully written for the combination of organ and strings. As one listened to Mr. Thomson's *Cantabile*, one wondered if the subject of his portrait is rather boring; if so, the likeness is admirable. The Roussel *Sinfonietta* brought the evening to a brilliant and stirring finale. Throughout the concert, the applause indicated that the audience was fully aware of the high quality of the playing. S.

Ruggiero Ricci, Violinist

The recital which Ruggiero Ricci gave at Carnegie Hall the afternoon of Oct. 6 is unlikely to rank among the red letter events of his career. The violinist played in very uneven fashion, technically and otherwise. Possibly the strain of an injudiciously selected program, consisting largely of novelties of meager value which hardly repaid the labor he must have expended on learning them, imposed a strain that told on his work. Anyway, except in certain pages of sustained cantilena, his tone was thin and poor in quality, his intonation frequently at fault and his treatment of passages that called for dash and a brilliant order of virtuosity, uncommonly featureless.

Mr. Ricci's offerings, though modern (barring Kreisler's *La Chasse*) were not at all of the adventurous



Ruggiero Ricci Floyd Worthington

type. Following Stravinsky's Suite on Pergolesi themes he introduced for the first time in this city a Concerto in C by a young Frenchman, Jean Hubeau (now director of the Versailles Conservatory) and a Sonata for violin alone by Vittorio Giannini. The last group of the program contained an Improvisation, by Kabalevsky, a Spinning Song by Virgil Thomson, a Study by Abram Chasins and two pieces by Milhaud, *Le Printemps* and *Farandoleurs* — the latter receiving its first performance anywhere. It was in the moderately interesting piece by Kabalevsky that Mr. Ricci revealed more intensity and poetic grasp than perhaps at any other time.

The Hubeau Concerto proved to be a long-winded series of platitudes, which might easily have been concocted in the eighteen-seventies. Mr. Giannini's unaccompanied sonata (which the artist delivered with earnestness) sounded like a bloodless improvisation, of negligible melodic content, affecting either a neo-Bach character or a feebly romantic slant. Milhaud's *Farandoleurs* will hardly add to its composer's reputation. A large audience of enthusiastic disposition heard the concert. Bernard Frank accompanied efficiently. P.

Floyd Worthington, Baritone

One could not ask for a meatier program than that of Floyd Worthington's recital in Town Hall on the afternoon of Oct. 5. The baritone began with Schubert's *Ganymed*, *Du liebst mich nicht*, *Nacht und Träume* and *An Schwager Kronos*; sang in the original Norwegian Grieg's *Saa du Knösen som strögt forbi?*, *Borte!*, *Spillemaend*, *En Svane* and *Tak for dit Raad*; performed Loewe's *Canzonetta*, and the ballads, *Des Glockenthürmers Töchterlein* and *Edward*, *Lieder* by Strauss, Franz, Wolf and Trunk; and songs in English by Carpenter, Erlebach, Thomas, Harty and Chadwick.

A highly intelligent and conscientious interpreter, Mr. Worthington had obviously mastered the dramatic content of each work on his program. He was at his best in lyric and romantic compositions such as Schubert's *Ganymed* and Grieg's *En Svane*.

(Continued on page 36)



Alton Taube  
Edouard Nios-Berger, organist and conductor, shaking hands with Concermaster John Corigliano

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## Music Fraternity Meets in Detroit

MUSICAL programs presenting outstanding artists as well as college ensemble and choral groups highlighted the National Convention of Sigma Alpha Iota, professional music fraternity, which met Aug. 23-26 in Detroit. Notable among these was the concert given by Nikolai and Joanna Graudan, distinguished cello and piano duo, who displayed to a capacity audience a high order of musicianship and artistry.

Miniature Musicales interspersed throughout each day's sessions presented many young artists, among them Robert Grooters, baritone, who was heard in a program of songs by Glad Robinson Youse. Also presented in Convention performances were Rowena Dickey, pianist; Nancy Carr, soprano; Jean Harris, pianist; Rosemary Malocsay, violinist; Isabel Bryan and Wilhelmine Greene, duopianists; Mary Ann Kimball and Adyline Johnson, vocal-duo; Evelyn Teander, pianist, and choral groups from the University of Wisconsin, Cincinnati Conservatory of Music, and Iowa State Teachers College.

One of the Convention days was spent on the University of Michigan campus in Ann Arbor, home of the fraternity's founding. Included in the day's activities was a Vesper Musicale presenting Anna Jean Brown, contralto, whose selections included the premiere performance of Carol by Harrison Kerr, arranged for contralto and string quartet for this occasion. The string quartet from the College of Music of Cincinnati accompanied Miss Brown. Also heard on the Ann Arbor program were Lauretta Rosister Cotton, organist, and Martha McCrory, first cellist with the San Antonio Symphony.

The fraternity's National Officers Conference in pre- and post-Convention sessions included a program for the furtherance of American music. The activity directives guide the special endeavors of the 82 college and 43 alumnae chapters throughout the country and call for a continuation of the presentation by each college chapter of at least one public musicale

Ida Krehm, pianist, and Kathleen Davison, national president of Sigma Alpha Iota, with Edward Waters from the Music Division of the Library of Congress

entirely programming the works of American composers. Alumnae chapters will also present programs devoted to American composition.

Both college and alumnae delegates present in Detroit were assisted in formulating the coming year's plans for the furtherance of American composition by Blanche Kendall, National Program Counselor, from the University of Minnesota, and by Marguerite Kyle, Director of the Sigma Alpha Iota Composers Bureau.

In addition to the giving of American musicales the fraternity's college chapters are encouraged to present a gift of one work by some American composer to their school's music or record library.

National officers chosen at the Detroit meeting are: Kathleen Davison of Des Moines, Iowa, president; Annelle Chandler of Tulsa, first vice-president; Christine Springton of San Diego, second vice-president; Mildred Vloedman of Blue Island, Ill., secretary; Edna Geimer of Chicago, treasurer; Gertrude Wood of Milwaukee, chaplain; Edna Hutton of Des Moines, editor, and Mildred Sale of Fort Worth, executive secretary.

## Recitals Given In San Francisco

Songs in English Festival Pre-sented—Week Preceding Opera Season Busy

SAN FRANCISCO.—In a dual recital, William Kroll and Corinne Lacombe played violin and piano sonatas by Prokofieff, Beethoven and Debussy in the Marines Memorial Theater.

A debut recital by Nanette Levi, violinist, proved she has developed into an excellent artist with a special flair for such modern works as Prokofieff's Sonata in D, Op. 94, Ysaye's unaccompanied Ballade, opus 27 No. 3, Bartok's Rumanian Dances and William Kroll's delightful Banjo and Fiddle which followed the Brahms Sonata in A Major, Op. 100 and excerpts from Bach's A Minor Sonata. She was accompanied by her sister, Carol Levi.

The second annual Songs in English Festival staged by John Edmunds in the Museum of Art has revealed nothing so far of startling interest by any unknown composers, but has brought some excellent songs by some of the better known contemporaries as well as by early classicists.

Most interesting of the modern songs are Henry Cowell's Daybreak, Peter Warlock's Jillian of Berry, Ernst Bacon's Omaha and Dickinson Songs, John Ireland's Sea Fever, Samuel Barber's A Nun Takes the Veil, Charles Cushing's Dark Hills and John Edmunds' arrangement of Purcell's Lilliburlero and his own The Stork.

Singers for the first two programs

included Mary Groom, contralto; Noel Sullivan, bass; Lois Hartzell, soprano and Carl Hague, tenor. Myrne Walsh made a debut in a song program in the Hotel St. Francis with George Nyklacek at the piano.

MARJORIE M. FISHER

## Adams Brings Pianist To United States

Samson Francois, pianist, winner of the Marguerite Long-Jacques Thibaud International Competition held last fall, will make his United States debut as soloist with the New York City Symphony, according to his manager, Jack Adams. Mr. Adams will also bring back to the United States for the 1947-1948 season Jacques Thibaud, French violinist, who made his first American tour in 15 years last season under the Adams management.

During his stay abroad, Mr. Adams made arrangements for Hilda Banks, pianist, and Ann Bomar, soprano, to appear this coming season in Amsterdam, The Hague, Stockholm and various English cities. Their engagements include appearances with the Halle Orchestra of Manchester, John Barbirolli, conductor; the Liverpool Orchestra under Sir Malcolm Sargent and the BBC Symphony, as well as in recital at Wigmore Hall.

Eugene Conley, tenor, will appear at the Royal Opera in Stockholm, and will make eight appearances at the Covent Garden Opera in London, in addition to performances in Amsterdam and The Hague.

Ann Kullmer has been engaged as



one of the conductors for the spring season at Scheveningen, seaside resort in Holland, where she will conduct the Concertgebouw Orchestra. Miss Kullmer will also conduct the Paris Conservatoire Orchestra on Dec. 14, 1947 and the National Orchestra of France.

## Harriet Eudora Barrows Resumes Teaching

Harriet Eudora Barrows, teacher of singing, has re-opened her studios in Boston and New York. Miss Barrows divides her week between the two cities.

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# Records

THE chamber music of Heitor Villa-Lobos is not so well known in the United States as his orchestral work, and the recording of his String Quartet No. 6 in E (Quartetto Brasileiro) by the Stuyvesant Quartet has a special value (International Records, Set 301, 3 discs). The work employs Brazilian folk melodies and characteristic rhythms but it is by no means a pot-pourri of popular music set for four strings. On the contrary



Fred Plaut

the writing is often rather severe, though fascinating in its spacing and savage energy. Frequent echoes of the Debussy Quartet are to be heard, but Villa-Lobos does not copy literally. The performance, stamped with the composer's approval, is vigorous and convincing. If it sounds tonally thin at times the recording may be to blame. One hopes that the reception of this album will encourage the recording of other Villa-Lobos music, especially some of the Choros.

S.

STRAVINSKY, Dumbarton Oaks Concerto, Dumbarton Oaks Festival Orchestra, Igor Stravinsky conducting (Keynote DMI, 2 discs).

Though brilliant in spots, the work as a whole is an inept and hollow

imitation of the classical concerto grosso. More important is the excellence of the performance (by the orchestra formed for the Harvard Symposium at Dumbarton Oaks in 1947), the conducting of Stravinsky and the first rate recording on vinylite. The muddled sound of the horns is the result of poor orchestration rather than inept playing and recording.

STRAVINSKY, Symphony in three movements, New York Philharmonic-Symphony, Igor Stravinsky conducting (Columbia MM 680, 3 discs).

Despite much imposing talk by Mr. Stravinsky's pupil and admirer Ingolf Dahl about "additive construction" and profound historical implications, this work is actually light and dramatically colorful. It would make a

## COMPOSER-CONDUCTOR REHEARSES RECORDING

Igor Stravinsky preparing to record his Dumbarton Oaks Concerto for Keynote Records

enjoys best. For admirers of Mme. Tourel's gracious art the album provides a feast. The accompaniments supplied by the Metropolitan Opera orchestra under Pietro Cimara are worthy of the singer.

A WAGNERIAN PROGRAM. NBC Orchestra, Arturo Toscanini conducting (RCA Victor, DM 1135, 4 discs).

This program consists of the Siegfried Idyll, the Faust Overture and the Ride of the Valkyries. If Toscanini's performance of any one of

them would be a sensation of the first magnitude, the three in succession make the album one of the greatest recording accomplishments of the year. The conductor has given numerous performances of the Idyll in the course of the years but probably never one so tender and so piercingly beautiful as this. Can Seidl, Mahler, Nikisch, Mottl or Muck ever have surpassed it? One is more than grateful, furthermore, for Toscanini's spacious, vital and enormously powerful Faust Overture—a reading which ought to cor-

(Continued on page 36)

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# New Music Reviews

## For Christmas

### Yule Novelties from Galaxy Have Exceptional Interest

THE latest sheaf of novelties from the Galaxy Music Corporation embraces unfamiliar Christmas music of exceptional interest as well as seasonal works that are likewise worthy additions to the firm's library. Of striking contrast in style are Richard Kountz's carol, *Rise Up Early*, and Robert Elmore's anthem, *The Manger at Bethlehem*. The former, based on a Slovak carol, and provided with English words by Mr. Kountz, is an exhilarating carol while the Elmore anthem, with words by Robert B. Reed, reflects the more serious significance of the Nativity. It is written for mixed voices with alto (or baritone) solo. The Kountz carol is published for both four-part mixed choir and three-part women's chorus.

Of piquant interest, stimulated by the flippant nature of some of the text, is the collection of Eight Burgundian Carols arranged by Marshall Bartholomew that constitutes the 19th volume of the publications of the Carol Society founded in New Haven in 1923. The foreword notes that this is the first volume of the series in which the basis of selection has been the text first and the music secondarily. It was deemed desirable to bring out a collection of carols all by a single author who in his own day had a great reputation in this field. The author of all these texts was Bernard de la Monnoye (born in Dijon in 1641). Alfred R. Bellinger, who has made English versions of them, says: "Works of naive piety they certainly are not. The wit and the satiric tone are evident throughout, and the reader of the originals will find passages hardly acceptable to modern taste. Yet there is no real irreverence. The satire is political and social; the targets are the rich gentry and not the simple believers, and the Nativity is always presented as joyous news to men of good will". The eight carols are, *It Was in the Cold of Winter*, *Shepherd and Wife*, *Thy Goodness, Lord*, *The Masque of the Child*, *Along the Street I Hear, Jesus Has Come!*, *Simon and Luke, and God, Whom so Justly I Adore*. In Mr. Bartholomew's admirably made arrangements for mixed voices they offer an unusual and eminently rewarding Christmas adventure. Three of them are also issued separately, *It Was in the Cold of Winter and God, Whom so Justly I Adore* in one cover, for four-part mixed chorus, and *Along the Street I Hear* individually, in two scorings, for mixed voices and also for four-part men's chorus. (The collection, \$1.25).

The non-seasonal Galaxy novelties

include a fine sacred song by Stanley E. Saxton, *My Soul Doth Magnify the Lord*, a dignified setting of the text of the Magnificat used in the Episcopal service, omitting from the song proper the first line, which forms the title. It is published for both high and low voice. An impressive and well-written sacred choral work is Robert Elmore's setting for three-part women's chorus, with mezzo-soprano solo, of the text, *I Will Bless the Lord*, from Psalm 34. There is a highly effective arrangement by Carl Deis of his inspiring song, *Arise, All Nations!*, as a chorus for mixed voices in four parts, in addition to a well devised free arrangement by Alfred H. Johnson of the 15th century Agincourt Song for chorus of mixed voices in unison and junior choir.

On the lighter side is a charming setting by William France of Shakespeare's words, *It Was a Lover and His Lass*, for three-part chorus of women's voices unaccompanied. Elinor Remick Warren has arranged her whimsical little song, *Mr. Nobody*, as a most amusing chorus for the same choral-group. C.

### More Christmas Music For Both Organ and Voice

**A**N interesting list of Yuletide novelties from J. Fischer & Bro. embraces not only choral works but organ music as well. A Christmas suite entitled *Nativity Miniatures* by Alfred Taylor is a set of seven short pieces of exceptional charm and of so moderate a grade of difficulty as to be accessible to organists of modest equipment. The suite is intended to be played as an integral composition, with only a very slight pause between the movements, the titles of which are *Procession Toward Jerusalem*, *Nightfall in Bethlehem*, *The Manger Scene*, *Paean of the Nativity*, *Lullaby*, *The Star and the Magi*, and *Light on the Judean Hills*. (\$1.15).

The First Noel by Louis L. Balogh is an effective elaboration of the traditional carol tune of the same name, worked out as a service program number. (\$1). It was a particularly happy inspiration of these publishers to assemble in one cover twelve seasonal compositions by well-known composers for the organ. The Album of Organ Music for Christmas contains five pieces by Guilmant and others by Harvey Gaul, Reginald Barrett, Frederick Chubb, Roland Diggle, Giuseppe Dinelli, Remigio Renzi and M. Mauro-Cottone. (\$1.50). In addition, a special organ part has been devised by N. Lindsay Norden for the Christmas portion of Handel's Messiah, prepared from the woodwind and brass of the orchestral score and designed to be used with strings and also harp and tympani if available. This is an expertly wrought contribution that should command wide interest. (\$2.50).

Among the J. Fischer choral works



Lily Strickland

Robert Elmore

are several of special beauty, notably the anthem, *Bethlehem*, by Edward Shippen Barnes, with text by Howard Patrick McConnell for mixed voices in four parts; an arrangement by Annabel Morris Buchanan of the traditional German carol, *Mary Through a Thornwood's Gone*, in the Aeolian mode, for four-part chorus and soprano solo; an adaptation by Lewis Niven of the Mexican folksong, *A Song for the Little Jesus*, for women's voices in four parts, and an arrangement by Howard D. McKinney of Neidlinger's long-popular song, *The Birthday of a King*, for three-part women's chorus.

G. Schirmer publishes two Christmas solos of appealing charm, a carol by Arthur Carr, *As On the Night*, with words adapted from Wither's Hymns and Songs of the Church, of 1623, and *Gentle Mary*, an arrangement by Raymond McFeeeters of a Catalan folksong, with words by Martha Daughn Locker. (50c, each).

Highlights among the H. W. Gray novelties are the beautiful carol for women's voices by Frederick C. Schreiber, *While Shepherds Watched*, a new setting of the familiar Nahum Tate hymn words; George W. Kemmer's fine anthem for mixed voices, *The Infant Saviour*, with words by Canon L. B. Ridgely; Elmer Burgess's *Carol of the Annunciation*, words by Wanda J. Milbourne, for mixed voices with alto and baritone solos; *A Christmas Carol* from Lapland, a traditional carol arranged by Clarence Dickinson for three-part women's chorus, with text by Helen A. Dickinson; *A Midwinter Carol* by Ralph E. Marryott for four-part mixed voices with soprano solo or children's choir, a setting of Christina Rossetti's *In the Bleak Midwinter*, and the same composer's effective arrangement of the Negro spiritual, *Go, Tell It on the Mountains*, for mixed voices with baritone solo; and an anthem, *Silver Lamps*, by W. A. Galsworthy, words by William C. Dix, for junior and senior choirs or for mixed voices with two soloists.

Two simply written, straightforward carols for four-part mixed chorus come from the Arthur P. Schmidt Co., *Sleep, Dear Christ-Child*, with both words and music by J. Henry Francis, and *Light in the Night*, by Edward Ballantine, with text by Leonard Feeney.

Two effective settings by Cecil E. Lape of poems by Christina Rossetti are published by Edwin H. Morris & Company. *Love Came Down at Christmas* and *The Shepherds Had an Angel* are both written for combined junior and senior choirs or for four-part mixed choir with solo or children's choir. C.

### Ten Carols Are Arranged For Children's Movement

UNDER the title *Carolare*, Ten Carols for Movement, the Oxford University Press (New York, Carl Fischer, Inc.) has issued a work by Marion Anderson which should prove useful both to teachers and to mothers at home (\$1.40). The traditional carols are taken from the Oxford Book of Carols, arranged simply for piano and classified as skipping, running, swaying and walking tunes. The author gives suggestions for their use and recommends Ann Driver's book, *Music and Movement*, to

teachers who wish further information. The collection contains such familiar tunes as *In Dulci Jubilo* and *I saw Three Ships*, but also several less well-known melodies. B.

## For Solo Voice

### New Song by Mary Howe Is Vividly Imaginative

**A**N unusually vivid setting of Elinor Wylie's poem, *When I Died in Berners Street*, by Mary Howe has been published by G. Schirmer, Inc. (75c). The macabre little lyric is ideally suited to musical treatment and Miss Howe has captured its moods with remarkable sensitivity. The stately beginning, "When I died in Berners Street I remember well that I had lights at head and feet and a passing bell", soon changes to horror: "When I died in Hounds-ditch there came to lay me out a washerwoman and a witch. The rats ran about". And the composer emphasizes in masterly fashion the contrast between the poet's imagined death near Lincoln's Inn surrounded with greedy kith and kin, stark mad, and the final mood of peace: "When I died in Bloomsbury, in the bend of your arm, at the end I died merry and comforted and warm". This song should quickly find a place on recital programs for it is a gripping drama in miniature. B.

### Reviews in Brief

*Thoughts of Spring*, words and music by Edna Earle Dunlap, Ditson: Presser. A song of a wistful, nostalgic character, for medium voice. (50c).

*My Magic You*, by Theodore Paxson, words by Nelson Eddy, C. Fischer. A catchy waltz-song in popular sentimental style, the music aptly reflecting the spirit of the words. For medium voice with low tones. (60c). *Brother Will, Brother John*, by John Sacco, G. Schirmer. An effectively appropriate setting within a "legitimate" framework of a jocular little poem by Elizabeth Charles Welborn. A good encore or radio song, for medium voice. (50c).

*My Tones Will Tell*, by J. Blekhman, Marks. A frankly melodic setting, with an indisputable if somewhat commonplace appeal and a well approached climax of Russian words by F. Belozorov, with an English translation by Vladimir Lakond as adapted by Olga Paul. In three keys, for high, medium or low voice. (50c).

*Summer Days*, words and music by Lily Strickland, Presser. A characteristically fluent and gracefully melodic Strickland song, changing from a languid mood to light-hearted joy in the gracious beauty of Summer. For medium voice with an easy high G and F's. (50c).

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| How Far Is It to Bethlehem? . . . . med. | Alec Rowley               |
| Little Bells Through Dark of Night       | high, low. Richard Kountz |
| Joy to the World! . . . . high           | Powell Weaver             |

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## Musical Memory Aids

(Continued from page 29)

space or not. It goes without saying that a fine-pointed pencil is a "must"; you can devise your own space-saving abbreviations and at times you may wish to render an observation especially vivid by using a colored pencil mark.

### III. Memory Synthesis Prior to Performance

The principal aim of a memorizing technique is, it would seem, to suspend the composition as an abstract pattern in the intellect—free of temporary environment—as in the studio where the player feels too much at home—or of distractions—like coughing or dropped umbrellas! The business executive whose constant slogan is "Think!" has a lesson for every performer in the last throes of memorization. Do not be concerned that thinking may diminish the emotional content of what is played; one has only to regard the monumental achievements of a Bach or Mozart to realize that profound emotion and intellect go hand in hand.

Even after all observations and notations are made, the player is likely to be self-indulgent enough to postpone the first attempt to play the piece thoughtfully through without copy. Here one must call his own bluff and submit to the adventure of playing the first time through from memory. Thereafter, in the next-

to-last phase of memory synthesis, gradually try to eliminate the necessity of playing the piece at all. Institute the custom of "armchair practice" wherein the composition is thought through. Perhaps you will strike snags and, if so, make a mental leap to the next "memory island" and continue on to the end. The copy can be consulted thereafter to uncover the snag. Remember that crude work must be done before the polishing process can be set up; also, that memory, like music itself, should be a continuum of sections that flow inevitably from one into the next.

At times in these last stages of memorization the player can sit at the keyboard without playing but fixing his attention on the note arrangements and, in his mind's eye, "play" the work. It is good also occasionally to think the piece over from the last "memory island" to the end, the next-to-the-last one, and so on until the section from the beginning to the first memory island has been thought over. As the recital draws close one can profitably follow the succession "think, play, think"; it is at this stage that, miraculously, many passages that have in practice been resistant and "fuzzy" become cleaner in execution. This improvement results from having the mind at all points ahead of the physique. It is also helpful at this late stage to think at times through the easy section and play only the parts that are technically resistant.

Know the score well enough without consulting it to make jottings after trial playing flights on sections that need special practice and use such sections as etudes. In learning concertos try to remember rehearsal letters or numbers; it will be of great assistance in the dress rehearsal with orchestra. In solo pieces it is often valuable to give nicknames to various sections based on the emotional or technical content of the section (respectively, for example, epithets like "turbulent section" and "chopsticks passage").

It is somewhat trite to say that habits once conscious enter the domain of the subconscious. In memorizing it is sage however to keep reasserting this truism. During the act of public playing the psyche of the performer should emerge from the subconscious to meet the difficult passage with the conscious mind, subsiding again to a subconscious level when the passage has been negotiated. Here the word "difficult" may be taken to mean considerations of a musical, physico-technical, or mnemonic nature.

The foregoing treatment of memorizing need not be understood to eliminate the devices of repetition, playing the work through with the eyes closed or in the dark, etc.—in short, it does not eliminate the traditional means and tests of memory. With the new resources of memory added, however, the player can be assured of a larger repertoire—and a more intelligent and unchallenged one.

## Radio Production

(Continued from page 19)

at the start of a crescendo, and if that isn't subtle enough, the measure or measures before the crescendo. Some conductors naturally resent this interference with their musical prerogative of leadership and some others, like Stokowski, are willing to recognize radio as an important medium for which the composers themselves might have made adjustments had they realized the vastness of the possible audience. Stokowski is so cooperative that he even asks the advice of radio men in matters of dynamics and placement of choruses and soloists. In general, though, it is fortunate that the Maxfield technique has eliminated much of the mechanical need for tampering with dynamics.

Philharmonic broadcasts move in the class of all other radio broadcasts in timing, which requires spontaneous action on the part of all concerned. Mr. Fassett keeps an extensive file of timings for each work and each conductor, and this is double-checked at performances before the broadcast. The Philharmonic is willing to alter

its Sunday programs to suit radio timings when necessary. However, exact data on how long a work run is impossible to arrive at. Also late-comers to the audience further increase the discrepancy. Frequently the start of the second work on the program is held up as much as two minutes because of late arrivals. Announcers are provided with scripts that are over-long for emergencies. Another lifesaver is the standby news at the end of the broadcast. Two to four minutes of news script are provided so that cuts or additions can be made.

### "Invitation" More Spontaneous

Spontaneity in planning is the key to CBS' Invitation to Music, now presented every Sunday night at 11:30. Some programs, like those under the direction of the meticulous Igor Stravinsky, can be planned as much as a year in advance. But in general, the policy is to present new and newly-discovered music, music that is of special interest, and artists who have an immediate appeal.

Invitation to Music is produced in Liederkranz Hall, which has been divided into two broadcasting studios. Whereas the hall is excellent for small ensembles and soloists, the Columbia Symphony floods it so that sounds overlap and have little resonance. Mr. Fassett goes to work once more with the Maxfield technique and some auditorium tone results.

A different type of studio program is Gateways to Music (Thursdays, 5:00 P.M. EST). Five o'clock is valuable commercially and yet it is turned over to a farsighted and interesting educational program. Oliver Daniel, the enthusiastic and voluble director of Gateways, is the first to protest that it is strictly an educational program. He maintains that although it is planned as a musical survey, the music itself must be interesting and listenable.

As a world survey, the music is allocated in regions rather than to specific countries; because of time limitations and in observance of intelligent taste, only the interesting high points of, let us say, the musical history of the Lowlands are presented. Mr. Daniel tries to be authentic in matters of original music and instruments. And though he can't have Balinese music played by an orchestra of 50 Balinese because there aren't that many in this country and their instruments would probably fall apart

under modern air conditioning pressures, the music of India, for example, will be performed by Indians.

Mr. Daniel's acoustical problems are restricted to those of Liederkranz Hall and the peculiarities of the instruments, all subject to solution by the Maxfield technique.

### Carol Longone Presents Series of Operalogues

In her current series of Operalogues, Carol Longone presented Andrea Chenier by Giordano in the Hotel Pierre on the morning of Oct. 8. Vasso Argyris was Andrea Chenier; Giuseppe Valdengo, Gerard; Gertrude Ribla, Maddalena di Coigny; Ellen Repp, Madelon. The series is offered to provide an opportunity for listeners to become acquainted with familiar themes and the libretti of operatic works. Other Operalogues scheduled for this season include Louise, Manon, Werther, Eugene Onegin, Tzar's Bride, Thais, Les Pecheurs de Perles,

Romeo et Juliette, Forza del Destino, Don Giovanni, Adriana Lecouvreur, Andrea Chenier, Butterfly, Orfeo, Iris, Fedora, L'Amore dei tre Re, and The Ring of Richard Wagner.

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## RECORDS

(Continued from page 33)

rect forever the preposterous notion, here and there current, that this masterpiece is a negligible product of Wagner's early period. As for the monumental rendering of the Ride of the Valkyries it restores this grand page to its pristine splendor by sweeping it clean of musty accretions with which numberless routine performances have overlaid it. One

gratefully notes that Toscanini has observed Wagner's injunction against taking it too fast. The playing of the NBC Orchestra and the recording as such are of absolutely top-notch quality.

**BELOVED CHURCH SOLOS**, sung by Lura Stover, soprano; J. Alden Edkins, bass; Lydia Summers, contralto; Harold Haugh, tenor. Organ accompaniment (Bibletone, Plates S 1401 A-S 1404 B, inclusive, four 10-inch discs).

The eight well-known church hymns recorded in this album are effectively sung, each singer making an

individual record. The reproductions are clear and generally excellent from a mechanical point of view. They include How Beautiful Upon the Mountain, Great Peace Have They, Calvary, Open the Gates of the Temple, The City Foursquare, The Ninety-First Psalm, That Sweet Story of Old and I Heard the Voice of Jesus Say.

**TODD DUNCAN RECITAL** (Musicraft, Album 82, four 10-inch discs).

Mr. Duncan's renditions of eight familiar songs are faithfully reproduced. The performance and recording are good. His recital is made up of The Song of the Flea, In the Silence of the Night, I Got Plenty of Nuttin', Oh Bess, Oh Where's My Bess, Waters of Tralee, Omimba (Haitian Song), Ole Man River and Everytime I Feel the Spirit.

**HARPSICHORD SELECTIONS**, Sylvia Marlowe, Harpsichordist. Rameau: Gavotte and Variations in A Minor, and La Poule; Couperin: Les Fastes de la grande et ancienne Menestrandise, and Le Toc-Choc (Musicraft 84, 3 discs).

Harpsichord enthusiasts will delight in this album. Charming period music, well played, and surprisingly well reproduced.

ginning with the aria from Bach's Easter Cantata and going on through Handel's O, Sleep, a group of Early Italian works, one of operatic arias not wisely chosen, which included the silly O, mio Babbino Caro from Gianni Schicchi, the treacly Adieu notre Petit Table from Manon and Ah, fors' è Lui from La Traviata. The two concluding groups included songs by Bemberg, Debussy and Strauss and the final one by contemporary composers. Miss D'Orn's dictation was good and she occasionally displayed a feeling for interpretation. The voice itself was best produced in its middle range. D.

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# Books

BRUCKNER, MAHLER, SCHOENBERG. By Dika Newlin. 293 pages. King's Crown Press, New York, 1947. \$3.50.

Dika Newlin's Bruckner, Mahler, Schoenberg is a fine, well written and admirably reasoned piece of work. It can be unreservedly commended to those who admire these masters and even to those who do not. The authoress, herself a pupil of Schoenberg, has a profound knowledge of her subject and communicates it vividly to the reader. It is her belief, reached after a long exposure to Schoenberg's works and theories, that the redoubtable modernist is no more or less than a perfectly logical continuator of Bruckner and Mahler; that he is, indeed, "the heir of the great Viennese classical tradition, which they transmitted to him". To this end, she declares, "I have attempted to place Schoenberg in the Viennese cultural scene by analyzing, not only the musical background, but also the literary, artistic and political background of his generation—a task which I have likewise performed for the period of Bruckner and Mahler".

It is undoubtedly a tall order, but Miss Newlin has carried it out nobly. Perhaps one may not invariably see eye to eye with her, but as a very positive contribution to the story of three still controversial figures of musical experience, the volume commands wholesale admiration. P.

THESAURUS OF SCALES AND MELODIC PATTERNS. By Nicolas Slonimsky. 243 pages. Coleman-Ross Company, Inc., New York. 1947. \$12.00.

This is a work of the greatest interest and usefulness, especially in the study of contemporary music. Mr. Slonimsky modestly calls it "a reference book of scales and melodic patterns, analogous in function with phrase books and dictionaries of idiomatic expression." But it is far more than that, for it reveals a vast knowledge of modern music in all its forms and a mind of amazing mathematical and musical keenness. The organization of the material alone is masterful, for the work contains well over a thousand examples of musical patterns besides its other sections.

In order to avoid association with definite tonality the author refers to intervals by Latin and Greek names, derived from old usage or coined by himself. He uses the prefix sesqui to signify the addition of one half of a tone. A sesquitone is therefore one and a half tones, or a minor third; a sesquiquadritone is four and a half tones, or a major sixth, etc. This may seem complicated, at first glance, but actually it is very helpful in dealing with new conceptions of musical structure.

The terms interpolation, extrapolation and infrapolation also reveal Mr. Slonimsky's ability to organize and classify clearly. Infrapolation indicates the addition of a note below a principal tone in a pattern, and extrapolation indicates the addition of a note above the next principal tone. By devising a new musical nomenclature, he has added greatly to the value of his work. A casual reader will jump at the term "infrainter-ultrapolation", but after an hour's study of the Thesaurus he will find it both simple and ingenious.

The introduction itself, only six pages long, contains an astonishing amount of valuable information. It is

followed by a lucid explanation of the terms used in the thesaurus, and then the flood of examples. They are arranged in the form of piano scales and melodic studies, but can be played on other instruments easily. The book opens with the tritone progression, or equal division of one octave into two parts. The division of the octave into three, four, six and twelve parts follows. Pentatonic scales, twelve tonal patterns, mirror interval progressions, polytonal scales, polyrhythmic scales, harmonization in major, triads and seventh chords are all included. Nothing seems to escape Mr. Slonimsky's inquiring eyes and ears.

The scales and patterns are harmonized according to two formulas, by common triads and by seventh chords. These dominant seventh chords with the fifth omitted Mr. Slonimsky calls Master Chords. New scales, he points out, can also be harmonized with the aid of chords formed by the notes of the scale itself. Examples of this Autochordal Harmonization are given. Among the curiosities of the book is Mr. Slonimsky's Grandmother Chord, which contains all twelve chromatic tones and eleven symmetrically invertible intervals. It actually sounds pleasant, which might not be expected from so complex and rigid a formula.

This thesaurus contains material of value to all music students and can be studied by amateur music lovers also to their profit. It should obtain a wide circulation in musical circles. S.

THE CONCERT BAND. By Richard Franko Goldman. 246 pages. Rinehart & Company, Inc., New York. \$3.

No one is better qualified than Richard Franko Goldman to write about the past history and future possibilities of the concert band. His father, Edwin Franko Goldman, has been a pioneer in the building of a repertoire of music by distinguished modern composers, besides vastly increasing the musical scope of the modern band. And Mr. Goldman himself has carried on the same work. He begins his book with a discussion of the nature of the modern band, comparing it with the orchestra and showing how it can make a contribution of its own to musical life. A brief account of the origins and functions of the band follows. The second half of the book will be especially helpful to bandleaders and players, though also of interest to the general reader. It is concerned with the modern concert band, its instrumentation, the functions of the instruments in the wind band, transcriptions and arrangements, representative programs, original music for band and band scores, practical problems of seating, tuning and other details. An index is included, as well as a selected bibliography. The book is published as Volume I of the series The Field of Music, edited by Ernest Hutcheson. It is an admirable beginning. R.

## U. of Kansas Announces Concert Series

D. M. Swarthout, dean of the University of Kansas School of Fine Arts and manager of the University Concert Series, announces a Silver Jubilee series of concerts and recitals for the coming season.

Eleanor Steber, soprano, opens the major series and is followed by Claudio Arrau, pianist; Veloz and Yolando and Company; the Cincinnati Symphony under Thor Johnson's direction; Patricia Travers, violinist, and John Charles Thomas.

For the first time a new concert course will be offered, presenting John Jacob Niles, the Walden String Quartet, The Roth String Quartet, and the Albeneri Trio. In addition to the above, the year will offer numerous faculty recitals.

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John Brownlee as the Count  
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## Edinburgh Festival

(Continued from page 3)

and Franck. This group made its greatest impression with the final concert of French music, notable specially for Bernard Michelin's playing in Lalo's Cello Concerto.

Famous British Orchestras too gave of their best, the Hallé under John Barbirolli giving a Mozart Concerto with Szigeti and a very convincing performance of Elgar's Second Symphony; the Liverpool Philharmonic under newly knighted Sir Malcom Sargent in a concert of British music (Britten, Walton and Holst, with Primrose as the soloist in Walton's Viola Concerto); the BBC Scottish Orchestra with a first performance of a new Piano Concerto by its conductor Ian Whyte; and the Scottish Orchestra under Susskind in an orchestral concert with Michelangeli as soloist in the Ravel Piano Concerto.

### Chamber Music Popular

A popular feature of the festival was the morning concerts of chamber orchestras and chamber ensembles. The brunt of these concerts, in the pleasant Freemason's Hall, was borne by the Jacques Orchestra under its conductor Reginald Jacques. The programs were choice and varied, from Bach and Handel, through the 19th Century with Schubert and Tchaikovsky, to the 20th Century with Bartok, Barber, Britten and Rubbra. We shall not soon forget two of the performances—Gerald Finzi's Cantata Dies Natalis for tenor and strings finely sung by Eric Green and Peter Pears' inspired singing of Benjamin Britten's Les Illuminations.

Chamber ensembles and soloists came from various parts of the world. Most remarkable was the combining of four great soloists to form a piano quartet and a piano trio. Artur Schnabel, Joseph Szigeti, William Primrose and Pierre Fournier played trios and quartets by Brahms, Schubert and Mendelssohn—appropriately, in this year which marks the 150th anniversary of Schubert's birth, the 50th of Brahms' death and the centenary of Mendelssohn's death.

The satisfying qualities of their playing showed us four world-famous soloists who are great enough as musicians to subordinate individual virtuosity to the music. Two of the four, Szigeti and Schnabel, replaced a Lieder recital by Lotte Lehmann, unfortunately absent through illness, with fine performances of the three Brahms violin sonatas.

America was represented in many performances of the Festival, notably by Eleanor Steber's beautiful singing as the Countess in *The Marriage of Figaro*, and by a very well received recital of songs and Negro spirituals by Todd Duncan, capably accompanied by William Allen.

From Prague came the Czech Nonet to give its first performances in Britain—a magnificent ensemble. British artists, solo and chamber, contributed concerts by the Robert Masters

Piano Quartet, the all-woman combination, The Carter String Trio, the Menges String Quartet, oboist Leon Goossens, and many others who appeared successfully with the Jacques String Orchestra. A recital of English songs from the Elizabethans to the present day by Roy Henderson was one of the most delightful of the morning concerts, and Mr. Henderson's selection from such composers as Purcell, Arne, Stanford, Vaughan Williams and Warlock reminded us afresh of the great treasury of English song, much of it even now so little known.

Two other items call for special mention in this section of the Festival—the very welcome reappearance of Elisabeth Schumann, whose artistry and musical authority seemed as distinguished as ever, and a recital by the Calvet Quartet. This French ensemble did not appear at its best in Beethoven (Op. 59, No. 2), which needed a reserve of power and serenity rather than the impulsiveness which M. Calvet brought to it; but they showed their finest qualities in a superb performance of the Ravel Quartet; their understanding of the delicacy and evanescent qualities of that early work of Ravel was profound.

Of many things in those crowded three weeks there is space only to speak in passing. Scottish folk music was there, and the strange piping and dancing which are the national heritage of Scotland could be watched from the Castle terraces. The Glasgow Orpheus Choir, whose 1926 tour of the United States, under its conductor Sir Hugh Robertson, is still remembered, gave the only choral concert of the Festival. For balletomane there was a fortnight with the Sadlers Wells Ballet in *The Sleeping Beauty*, presented by the Covent Garden Trust.

Two distinguished dramatic companies were there, one from England, one from France. The English company, The Old Vic, played the *Taming of the Shrew* and *Richard II* for the first fortnight, and they were followed in the last week by La Compagnie Jouvet in Moliere's *L'Ecole des Femmes* and Giradoux's *Ondine*.

There were many lesser events and side-shows, one of the most enjoyable being the presentation of Vecchi's *L'Amfiparnasso* by the Lanchester Marionettes, with the madrigals recorded by the New English Singers, in a local cinema. Royalty graced the festival, Queen Elizabeth and Princess Margaret attending operas and concerts and the Princess Royal joining in many events. And coincident with

the Festival was the trading exhibition Enterprise Scotland!

It remains to write of the opera—perhaps the chief glory of the Festival after the visit of the Vienna Philharmonic. Those of us who saw Glyndebourne opera in its great days just before the war, when Fritz Busch and Carl Ebert combined in Mozart and Verdi, went maybe with some trepidation, wondering how this fine company would have fared through the war, and now in these days of sacrifice

We were not disappointed, and the performances of Figaro and Macbeth revealed the spiritual power in this country which causes the arts to flourish, however short we may be of food, and however denuded of luxuries. This is not to say that Glyndebourne opera is as yet back to its pre-war standard of excellence. We missed the powerful direction of Fritz Busch, and much remains to be done with the orchestral playing. But the singing, both solo and choral, and the imaginative production, which are the glory of Glyndebourne, were there.

In *The Marriage of Figaro* the outstanding voices were John Brownlee, a gay and reckless Almaviva, Eleanor Steber as his Countess—her Porgi amor was very moving—and Italo Tajo, the excellent Figaro. Ensembles were good, and if something of Mozart's sparkle and gaiety was lacking, we must look to the orchestra in coming years.

Verdi's Macbeth was the finer production of the two—a production worthy of the magnificent Lady Macbeth of Margherita Grandi. As the curtain rose on the first heath scene, one saw full rein given to the vivid imagination of Carl Ebert, and I was reminded of his recent production of Gluck's *Orfeo* at Glyndebourne. The Glyndebourne Festival Chorus writhed and postured convincingly as witches and they sang with power. Francesco Valentino as Macbeth, and Walter Midgley as Macduff, stood out in a cast which was of high standard throughout. The highlight of the performance was certainly the banquet scene, with its long disquieting vistas through the hall, its choral brilliance and the ruthlessness with which Grandi sang the great aria.

Wandering amongst the international crowd of music lovers in the Festival Club, one heard on all sides the demand for more. Here, they said, a national institution has begun. Let it be adventurous; let us have exciting programs; let there be more new music, more first performances, but above all—let it go on. Program committees are already at work on the 1948 Edinburgh Festival.



Bruno Walter



Elisabeth Schuman



Joseph Szigeti



William Primrose



Todd Duncan



#### MUSIC BY MENUHIN

(Left) Yehudi Menuhin draws a long bow during a rehearsal with the Berlin Philharmonic, Wilhelm Furtwängler conducting



#### COMPOSER AND CONDUCTOR

Richard Strauss (seated) discusses his music with Sir Thomas Beecham during a break in rehearsal for the Strauss Concert of Oct. 5 in London



#### THREE LITTLE MAIDS AND A GREAT GIRL

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#### TELEPHONE NUMBER, TOO, PLEASE DOROTHY?

Soprano Dorothy Sarnoff, resplendent in white, is autographing programs for a few of the 15,000 present at her summer concert with the New Haven Symphony in the Yale Bowl. The lad just receiving an autograph seems quite overcome



#### REVERENCE IN RIO

Pianist Witold Malcuzynski muses for a moment in the presence of the Chopin Monument at Rio de Janeiro



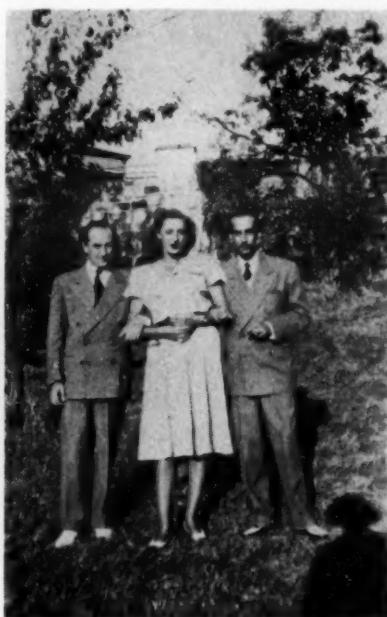
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#### SAND, SEA AND STARS

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#### SUMMER IN SWITZERLAND

The Russian pianist, Nikita Magaloff (left), with Mr. and Mrs. Jacques de Menasce at Clarens, Switzerland, during the summer



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